

FAIR WEEK AMUSEMENTS

Attractions of Next Week

METROPOLITAN—Klaw & Erlanger's spectacle, "Ben Hur." All the week with matinees Monday, Wednesday and Saturday.

AUDITORIUM—Banda Rossa in concerts, including musical spectacle, Perosi's "Resurrection of Christ," all the week beginning Monday evening, with matinees at 3 p.m.

BIJOU—"In Old Kentucky." All the week with matinees Sunday, Monday, Wednesday and Saturday.

ORPHEUM—Modern Vaudeville. All the week, with daily matinees.

LYCEUM—Low-Priced Vaudeville. All the week with daily matinees.

UNIQUE—Continuous Vaudeville. Performances at 2, 3:30, 8 and 9:30. Amateur night Friday.

WONDERLAND—Outdoor Amusement Park. Open from 1 to 11 p.m. Fireworks Tuesdays and Fridays.

DEWEY—May Howard's Burlesquers in burlesque and vaudeville. All the week with daily matinees. Ladies' performances Friday afternoon and evening.

Metropolitan—"Ben Hur."

Minneapolis is to again have an opportunity to see Klaw & Erlanger's great spectacular presentation of General Wallace's "Ben Hur." The play is already familiar to the local theatergoers, as it has been seen in this city twice before, but this time it comes back greater and more massive than ever. Everything is new. The scenery and costumes were never used until the opening performance in St. Paul last Monday evening. The company is also new, except three or four of the principals, who have made distinct hits and who have been retained on this account. The organization has been pronounced by the press of St. Paul superior to any of the other companies seen there in the play. Numerous changes have been made in the mechanical equipment—especially in the horse race scene, which is much more effective than ever before. The play is in six acts and eighteen scenes, and closely follows General Wallace's story. So skillfully has the drama been done that it is difficult for the average

auditor to discern the few changes necessary in dramatization. The first scene represents the Star of Bethlehem and the Three Wise Men. Wierd music is heard and the theme is heard whenever any reference to the Nazarene is made. No one will be seated while this scene is on. The next scene shows the palace of Hur in Jerusalem, where the quarrel occurs between Ben Hur and Messala. The next scene is set in the interior of the Roman gallery, with the rowers at work; then comes the meeting between Arrius and Ben Hur and the wreck of the galley. The next scene presents the open sea, and the rescue of Arrius by Ben Hur. Then comes the Grove of Daphne, the leisure park of Antioch, where the albat is introduced. Ben Hur again meets Messala and rescues the Egyptian circus from beneath the feet of the Roman's horses. He also meets Ildir and arranges with the Arab for the use of his horses. Then comes the lake in the Orchard of Palms, probably the most beautiful scene ever presented on any stage. The race is so familiar that it is pretty well understood by the audience. After the race comes the Mount of Olives scene and the vision, probably the most impressive stage picture ever presented. Over 340 people appear, and the Nazarene is represented by an awe-inspiring shaft of white light. All told 400 people, twelve

Bijou—"In Old Kentucky."

After having remained closed all summer, the Bijou, resplendent in its new decorations, and thoroughly renovated throughout, will reopen its doors Sunday afternoon. "In Old Kentucky," the ever-welcome bluegrass drama, now on its thirteenth annual tour, will be the attraction throughout fair week. A more popular selection could not have been made.

Jacob Litt has established an enviable record for this play by keeping the cast and production keeled up to the very highest standard of excellence. This year an exceptionally fine company has been secured. The country has been racked for the funniest and cleverest little pickaninnies obtainable, and this feature will be better than ever. "In Old Kentucky" has a sharp, in-



LINDEN BECKWITH.
Entertainer at the Orpheum Next Week.

ert Dailey is brother to "Pete," comedian and monologist. The headlines will be assisted by William Mowry and Maud Emery.

Another famous pair of mirth-makers will be David Genrao and Miss

itors for the reason that they can drop in any time and see much or little for a very reasonable price of admission. The bill is headed by the Zimmermans, who appear in a comedy sketch. Then there will be H. V. and Bessie Lee, who present a series of novel illusions which come under the head of "magic." Some of the other entertainers are Tessa, a vocalist on the soubrette order, who appears in several changes of costume; James H. Max, a monolog comedian; Black and Leslie in a novel comedy act; the Fay sisters, "The Matinee Girls," in songs and dances. Harold Beckro will furnish the illustrated songs feature and will present a new ballad entitled "Gliding Down the Waters of the Old Mississippi." There will be motion pictures as usual.

The entertainers for the past week held over Sunday and it can be said of them as a whole that they present one of the most satisfactory entertainments of the entire season.

Dewey—May Howard Burlesquers.

After three years May Howard, styled the queen of burlesque, will pay Minneapolis another visit. Miss Howard comes to the Dewey theater stage fair week, commencing with the matinee tomorrow, as a special attraction. Her company is a clever one and each and every item has been carried over to make the performance a "top notch." Among the vaudeville acts are the Craigs, a dainty pair of musical artists, La Vele and Grant, exponents of physical culture; Russell and Locke, singers and dancers. As an added feature, Riggs' art studies will close the olio.

The entire company of forty people will be seen in a musical satire entitled "Mile High." It is decidedly worth while seeing as it is replete with catchy music, gorgeous scenery and twenty-five show girls in fifteen changes of wardrobe. The comedians are Edward Morris and Dan Gallagher.

Wonderland—State Fair Week.

Wonderland will present for state fair week several features in the way of free acts. Peter Lind, the high diver, who makes a jump from a height of 100 feet into the lagoon, is to be retained. He makes an exceedingly graceful dive. He ascends his ladder briskly, pauses but a moment and then shoots out into the air. He generally starts head downward, turns a somersault during his descent, and hits the water feet first. Sometimes, however, he varies so that he makes the descent headfirst the entire distance. It is a sensational feat that always wins hearty applause.

The other attractions will include a sensational slide for life by a woman who, suspended by her hair, will make a terrifically swift journey down a cable across the grounds from a height of over one hundred feet, and an aerial casting act. Daily concerts by the Journal Cadet band will be another pleasing feature, and there will be elaborate displays of Pain's fireworks Tuesday and Friday nights. They will include a number of set pieces, among them a pyrotechnic representation of Governor Johnson.

Wonderland should prove an attraction to state fair visitors as strong as the fair itself. It is the most notable amusement enterprise ever undertaken in the northwest and has necessitated a big expenditure of money to provide some of the features that have made such resorts as Luna park at Co-

Lyceum—Vaudeville.

The event of the coming week in the amusement world will be the opening of the Lyceum as a popular-priced vaudeville house. The first performance will be given Monday night, and one of the banner bills of the new management's long list of attractions has been selected for the occasion.

Mayor Jones will deliver an address of welcome, and give official sanction to the launching of the new venture. A fine audience will be present, and a notable performance will make the occasion memorable. In his remarks, Mayor Jones will "ring out the old and ring in the new," for all things are to be changed at the Lyceum. The familiar faces of stock company players are to be seen no more and in their places will come new acquaintances, new figures in an endless variety of entertainment comprehended in the word "vaudeville."

Thus every week, patrons of the Lyceum will see a new set of entertainers, comprising eight distinct acts at each performance. Everything will be new, as the bookings for the important vaudeville houses of the country, which are in the Lyceum's clutches, have never been available in this city until now.

"Zutka," the London Hippodrome's twentieth century mystery, will head the big bill of fair week. This extraordinary act deals with a strange, life-size figure which is placed in a receptacle too small to accommodate a child's body. The mystery is how the puppet or doll, if not instinct with life, can perform a number of astounding tricks.

Seven other ambitious acts, including the reformed musical turn of Luce and Luce, the songs of Gertrude Morton, the eccentric monolog of Billy Fann and the singing and dancing turn of Javols and Tulo, will be presented. The bill is replete with novelty and concludes with a fine set of motion pictures.

Unique—Continuous Vaudeville.

The Unique theater offers a strong bill for state fair week. As this theater presents continuous vaudeville, it will be particularly attractive to vis-

ney Island, famous. Wonderland has twenty odd features, which include a scenic railway, an arabic swing, shoot the chutes, the old mill, etc. The park is brilliantly illuminated at night, 25,000 incandescent lights, 50 arc lights and a searchlight, presenting a brilliant spectacle. The park has the capacity for entertaining 50,000 people a day and has established itself in the esteem of the people of Minneapolis and St. Paul as a resort conducted on a high plane, with no objectionable features and the very best of order maintained at all times.

UNDERLINED ATTRACTIONS

Metropolitan.

Robert B. Mantell, the eminent tragedian and Shakespearian actor, supported by a company of excellence, will present a repertoire of standard successes the week of Sept. 11. William A. Brady has provided sumptuous scenic productions. Mr. Mantell's repertoire will include "Richard III," "Hamlet," "Richard III," and other well-known plays. The engagement will be for one week.

"The Forbidden Land," a comic opera of which much has been written, comes for the week beginning Sept. 17. Guy F. Stealy has taken charge of the scenic and out of the operatic forbidden land come laughter and merriment, beautiful music and riotous spectacular effects. The score is by Frederic Chapin. The cast is headed by Edward Garvie.

Among other early bookings at the Metropolitan are William Morris in "Mrs. Temple's Telegram," half week Sept. 24; Alice Fischer in "The School for Husbands," half week Sept. 25; while Augustus Thomas' comedy "Mrs. Left-Handed Boots," and Ezra Kendall in his new play "The Barnstormer" will divide the week of Oct. 1.

Auditorium.

The appearance of Emma Eames in November will be a musical event of much interest. She will bring a first-class concert company.

Harrison Grey Fiske, the husband and manager of Mrs. Fiske and manager of the Manhattan theater, has about decided on the production of two new plays this season in addition to "Mary and John," which is the Manhattan theater season, and "What Will People Say." The new Rupert Hughes play written for Mr. Fiske, "The Merry Carters," is a first-class attraction for the Auditorium.

The present arrangement for the appearance here of Mrs. Leslie Carter call for the best performances of her last season's success, "Adrea," which ran all last season at the Belasco theater, and is being made to make the engagement cover a full week and thereby bring about the presentation of some of Mrs. Carter's earlier successes.

"San Toy," the dainty Chinese-English musical comedy will be seen early in October. Rehearsals of "Mary and John," the comedy by Edith Ellis Baker have been in progress since Aug. 21 and the new play is said to give excellent promise. The cast is a notable one, including John Mason, William B. Mack, Florence Fairchild, Amy Ricard, Vivian Holt, Ida Thomas and Mrs. Annie Yeaman, one of the grand old women of the American stage. "Mary and John" is an Auditorium booking.

When "Pantans" is presented here the company now appearing at the Lyric theater, New York, will be seen. The organization is headed by Jefferson De Angelo, whose comic drollery has made him a favorite of the first rank.

The "Kitties," Canada's famous band, will be seen early in October for matinee and evening concerts, during which they will render the "Royal Command Program," which was played for the education of King Edward and his suite during the "Kitties" recent tour of Great Britain.

Bijou.

One of the big successes of Weber and Fields' New York Music hall was "Hoty Totty." The only authorized company producing their plays will present "Hoty Totty" following "In Old Kentucky." The book and lyrics are by Edgar Smith, the music by John Stromberg and the original and intricate stage business by Julian Mitchell.

In "Her First False Step" are shown a realistic bank robbery scene, a daring race for life in East river and the successful rescue of a child from a den of African lions.

Queen of the White Slaves, a stirring melodrama, will soon be seen again. David Higgins in "His Last Dollar" is among the Bijou bookings. He is a prime favorite with local patrons.

Many new musical and comedy numbers and a large chorus have been added to "The Street Singer," the musical drama. Florence Bindley appears again as La Bella Violetta, the street singer.

Joe Welch, the Hebrew Impresario, is sure to receive a stirring welcome when he appears here in his new play entitled "The Peddler."

Orpheum.

For the week of Sept. 10 are Mrs. De Serri's living pictures, an artistic European act, for which fifteen Parisian models pose; Macy and Hall in a sketch called "The Timely Awakening"; the Messenger Boys' Trio, excellent singers and comedians; the Wilton Brothers, horological bar experts; Hal Merritt, monologist and cartoonist; Rhens and Cole, in "The Baron," a musical piece, and Samson and Delilah, astonishing exhibitors of muscular strength.

"Picks" Sensitive To Northern Cold

Traveling with a band of pickaninnies may seem an easy thing, but it has its drawbacks. The several managers who have in turn had charge of the "In Old Kentucky" company tell marvelous stories of happenings on tour. One of the features of the performance is the "Woodlawn Wandoodles," a band of pickaninnies, who play in the second act. These boys have a delicate and graceful manner of much profanity on the part of the managers, as well as infinite amusement to the public.

The climate is never warm enough for them, and whenever they can get together they pile up in a heap, the under boy being the happiest of the group because he is the warmest.

There is a new band this season with "In Old Kentucky," the old boys having grown so big they no longer come under the caption of "pickaninnies." But the characteristics remain the same.

One of the duties of the band is to parade every day and to play for half an hour before the theater in the evening.

In the winter the little fellows manage to have their instruments frozen tight most of the time, and are continually running into the house to get them heated.

Mr. Considine, the present manager, tells of many interesting things that occurred while the "picks" were under his charge. The frozen instrument plot came to his notice when the drum major came up and remarked, just as the band was ready to start on its morning parade in Buffalo.

"Mishah Considine, we evan't play today 'kase it's too col' for de boys to blow. Dev ho's jiss' freeze so ha'd dey evan't play 'em."

"Oh, this is all nonsense," the manager answered. "Get them out, quick."

"All right, boss, we gwine, but 'tain't no use. I tell ye, 'tain't no use. Dem ho's is freeze tight."

But the procession started, and from the mouths of the boys occasional blasts emerged, but so feeble and so veiled it was not music at all.

Mr. Considine took the party into a saloon to thaw out the instruments and get warm. There was a dive for the free lunch counter, and after a few minutes the onslaught of twenty "picks" left nothing but empty dishes with parties of dark-skinned youngsters fighting for the morsels that were pushed out on the counter by the first rush. Then there was another sally into the street and another attempt to play, with far greater success.

A Chicago Comedy Triumph.

Chicago, Sept. 2.—"A comedy triumph" is what New York called it, and even if Gotham may have been a little inclined to exaggerate the worth of a really clever play in the midst of a rather dull season, there is no doubt that "The School for Husbands," by Stanislaus Stange, to be brought to Powers' theater tomorrow evening, is a comedy of exceptional merit.

E. C. Whitney continues to think so well of it that he decided that Alice Fisher should open her season of 1905-1906 with the play rather than take the chance of finding another not suited to her half so well. It is a piece of jollity all thru, frankly intended to amuse, and Alice Fisher has caught the intent of the playwright full center, so to say.

Any person with money in a savings bank can double their income. Read advertisement in this paper of Sharrod Shoe Corporation, St. Paul, Minn.

If you want a sharp up job of roofing done, telephone W. S. Nott Co., 376.



MARION SHIRLEY.
Who plays Madge with "In Old Kentucky" at the Bijou Next Week.

The Banda Rossa and the "Resurrection of Christ"



EUGENIO SORRENTINO.

TO have such a double attraction at one time as the Banda Rossa with its superb record of past successes, and the "Resurrection of Christ," the new oratorio by Father Perosi, said to be the finest work by any Italian composer since "Cavalleria Rusticana," seems almost too good to be true. Yet such is the treat in store for the Minneapolis public and for the visitors from St. Paul and throughout the state during fair week at the Auditorium. It will be the first formal presentation of the "Resurrection" in America.

In selecting Perosi's work, Sorrentino has made no mistake. It is a work written out of a heart filled with love and adoration. It is conceived upon a plane as high and noble as that which brought forth the "Messiah," or the "Creation," and it is as intensely thrilling and dramatic as "Samson and Delilah," or "Parsifal." Indeed, it is spoken of as leaving much the same

impression upon the mind of the listener as the great Wagnerian epic.

Perosi has followed the Biblical narrative as laid down in the twentieth chapter of the gospel according to St. John and the incidents follow in the sequence there recorded. The music is very beautiful, breathing wonder, anxiety, sorrow, astonishment and exaltation in turn, while the angel chorus preceding the ascension music is exquisite in its serene and almost divine beauty.

To illustrate this wonderful work, which has caused such enthusiasm throughout Italy, the Ansel Cook studios of Chicago have been utilized. A number of wonderfully fine paintings representing Mary at the tomb, Mary and the Angel, the Angels in the Tomb, the meeting between the Savior and Mary Magdalen, the meeting of the Savior and the Disciples on the Road to Emmaus, the Savior in the Multitude and the Ascension Scene, have been prepared. As the music progresses, these views, each 30x40 feet, with the wonderful electric lighting effects, are dissolved one into another. The ef-



SIGNORA GINN CIAPARELLI.