The Theaters

ORPHEUM—PRELLE'S EUROPEAN NOVELTY . . .

BIJOU—FLORENCE BINDLEY IN "THE BELLE OF THE WEST"

ORPHEUM—MME. CZIBULA, PIANIST

UNIQUE—TWO OF WILL CHRISSIE'S CHARACTERS

METROPOLITAN—FRANK DANIELS AS "SERGEANT BRUE"

METROPOLITAN—VIOLA KELLOGG AS DUDLEY, IN "SAN TOY"

DEWEY—O HANA SAN, ORIENTAL BEAUTY

BILLS OF WEEK AT LOCAL PLAYHOUSES

METROPOLITAN—Frank Daniels in **"Sergeant Brue,"** musical comedy, for four nights and Wednesday matinee, beginning tonight.
"San Toy," Chinese musical comedy, three nights and Saturday matinee, beginning Thursday.

BIJOU—Florence Bindley in **"The Belle of the West,"** musical comedy, all the week with matinees today, Wednesday and Saturday.

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

LYCEUM—Polite Vaudeville, all the week, with daily matinees and two performances nightly.

UNIQUE—Continuous Vaudeville, daily performances at 2, 3:30, 8 and 9:30 p.m. Amateur night Friday.

DEWEY—"The Utopians," burlesque and vaudeville, all the week with daily matinees. Special ladies' performances Friday afternoon and evening.

MINNEAPOLIS is to have a feast—and mayhap a surfeit—of musical comedy this week. The Metropolitan brings two of the first class and the Bijou contributes another of merit. Frank Daniels will break the serenity of the town in several pieces at the start-off. His eyebrows are more mobile and his features more facile than ever, and for those who are enamored of the rather broad Daniels style of comedy his new characterization of a London policeman is said to be completely satisfying. "Sergeant Brue" tickled the Londonese half to death for several seasons before it was brought over and fitted to the Daniels requirements. After it will come the ever tuneful "San Toy" with its great Yen How and his six little wives. "San Toy" is always good. As for Florence Bindley, she is a bright little creature and is said to be surrounded by bevies of beauties, to say nothing of several funny men and those who can sing. Her play, "The Belle of the West," is new, but the press agent has tipped of the plot sufficiently to give rise to the fear that it is only a melodrama set to music. No doubt it will "go" well in the home of melodrama.

The vaudeville houses are promising some superfine bills. They always do that and—truth to tell—they frequently make good. The layout is certainly attractive. They Dewey brings the Utopian burlesquers, who have been here before and who have pleased those who like their kind of a show.

Metropolitan—Frank Daniels in "Sergeant Brue."

"Sergeant Brue" with Frank Daniels in the title role opens at the Metropolitan tonight. The engagement will be for four nights only. The piece is one of the products of the fertile brain of Owen Hall, who has already given to the stage such hits as "Florodora," "The Gaiety Girl" and "The Geisha." The music is by Liza Lehman, and has been highly complimented. "Sergeant Brue" had a London run of two seasons before it was brought to America. It was in New York beginning last March and lasted six months.

There are four scenes in the interior of a fashionable London hairdressing establishment, the grounds of a big hotel in the great metropolis, a courtroom and a ballroom with a fancy-dress party in progress.

"Sergeant Brue" is described as having a coherent plot, which hinges on the ambitions and amiable follies of a widower, member of the London police force, who has a son and daughter whom he would fain launch into society. The sergeant fills in the spare time left over from this kind of scheming to cultivate a little affair of the heart on his own account with a certain Lady Bickenhall, whose purse is less imposing than her pedigree. This lady discovers marvelous resources in the matter of "raising the wind," even at the expense of the ambitious Brue, who is supplied with funds through a legacy from an uncle. The legacy has "a string" to it in the shape of a proviso that Brue must be promoted to a police inspectorship before he inherits the principal. Lady Bickenhall helps him spend his little windfall, but eventually rescues him from a very awkward predicament, and finally puts him and his and, incidentally, herself on good terms with the world and fortune.

The role committed to Mr. Daniels is said excellently to suit his style of comedy and to furnish opportunities galore for the exploitation of the foibles of the consequential London "cop." The company is said to be a large and talented one and to contain many clever persons and popular favorites, among whom must be mentioned Sally Fisher, as Lady Bickenhall, who was Mr. Daniel's leading woman in "The Office Boy."

Metropolitan—"San Toy."

Dainty, tuneful and picturesque "San Toy," gowned in silks and satins, will be seen at the Metropolitan for three nights and Saturday matinee, beginning Thursday night. There is already an interest manifested in its coming which insures it a rousing reception, for the clever Chinese musical comedy will have the benefit of an exceptionally strong cast and in the mounting will present stage pictures which for artistic elegance have not been equaled in any previous production of musical comedy.

The story of "San Toy" tells how Yen How, a mandarin, to save his daughter from the emperor's harem, rears her as a boy. He succeeds until the girl falls in love with an English soldier, when the secret leaks out and the mandarin is ordered to bring his daughter with him to the court. Yen How is in great danger of losing his head, but San Toy captivates the emperor and speedily becomes the favorite lady of his court. For her sake the emperor spares her father's life and also gives his consent for her marriage to the English soldier.

It takes some time to tell the pretty story, and there are moments when it looks as though it might be lost altogether in the conglomeration of songs, jokes, dances and magnificent groupings, but everything is so diverting that no one who sits thro the two acts would suggest any curtailment. There are bits of "San Toy" that remind one of "The Geisha" and the "Mikado," but its own attractive features are so numerous, nobody has time to figure them out. The score of "San Toy" has twenty-six delightful and original numbers, of which those most in favor are "Little China Maid," "Hoda and Her Pagoda," and "Chinee Sojer Man." The play is filled with solos, ducts, quartets and concerted numbers, every one of which is clever enough to win encores. "San Toy's" setting is strictly in keeping with the superiority of the cast. Every costume is new and the scenery is also fresh from the studio.

"San Toy" ran for over two years in London to crowded houses and remained in New York for an entire season. Last spring it was again put on at Daly's theater, New York, and played to the capacity of the house each performance and then moved to Atlantic City. It is considered the most popular musical comedy ever sent from London.

Bijou—"Belle of the West."

An event to look forward to is promised at the Bijou beginning with a matinee today in the engagement of dainty Florence Bindley in the latest musical offering, "The Belle of the West." It is away from the beaten path and the locale gives opportunity of presenting stage settings that are elaborate, to say the least.

Miss Bindley as Virginia Lee, a Washington girl, goes to Idaho to become a "schoolmarm." A college lover who is a mining engineer, also goes to the same place to look after a mine. He is accused of robbing a stage coach and is almost strung up by the vigilantes, but the timely arrival of Virginia Lee and the confession of Connor and Kidder put an end to all trouble and the whole story unravels itself nicely and tunefully. Miss Bindley is fitted with a part that carries her into popularity at once. She is assisted by some good vocalists and exceptionally clever character actors. The chorus of thirty girls is one of beauty. The management having searched every haunt of beautyland, has succeeded in assembling one of the prettiest choruses presented in many a day. The scenery is fresh from the studios, the costuming gorgeous and the music is all of the catchy sort. Harry B. Smith wrote the book and Karl L. Hoschna the music.

Supporting Miss Bindley are Jack Henderson, formerly of "The Sho-Gun," Joseph Green, whose good work as Canby in "Arizona" and as the toymaker in "Babes in Toyland" has established him a prime favorite; Percy Jennings, that funny little Englishman, who has always provided no end of merriment for the various Daly productions, George B. Jackson of the Savage production, Joseph W. Herbert, Jr., who is making as marked a sensation as his famous father, Marion Littlefield, Power brothers and Harriette Keyes.

Orpheum—Modern Vaudevill

Having reached the climax in vaudeville novelty, the Orpheum will present as its greatest attraction for this week Prelle's European novelty, which has repeatedly substantiated its claim to being the only act of its kind in the world.

So original and inimitable is the offering of Herr Carl Prelle that even the advance announcement is different. The Prelle European novelty is what is known, technically, as an "animal act," and Prelle is something of a ventriloquist, but beyond these facts the press agent deposes not.

For half a dozen years American managers have been trying to get Prelle and his novelty away from continental music halls, but it has only been within the last six months that by the offer of a salary regarded as extraordinary even in vaudeville the peer of Hagenbeck and Bostock has been prevailed upon to forsake his accustomed fields.

Second in the list of these feature numbers will be the mirth-provoking American duo, Janet Melville and Evie Stetson, whose gorgeous gowns, original jests, songs, burlesques and imitations have kept them among the elect of the vaudeville world for several seasons.

Emil Hoch, Jane Elton and company will present a sketch called "M'lle Ricci," said to be of the French Frenchy. It permits Miss Elton to assume the role of a Parisian actress who becomes not too dangerously entangled in the affairs of a roguish husband and an unsophisticated wife.

"High art on the high wire" is said aptly to describe the performance of the Millman trio, aerial gymnasts. Miss Jessie Millman exhibits enormous strength in her teeth and jaws, J. D. Millman does some remarkable leaping along the tight wire, while Bird Millman runs, walks, hops, skips and jumps along the wire as if she were a "bird" in fact, and the trio execute some marvelous feats ensemble.

Those old favorites of the Broadhurst school, Mr. and Mrs. John Allison, will offer a one-act playlet, "Minnie from Minnesota," reminiscent of the days when John Allison was "Jones" and Mrs. Allison the Swede girl in "What Happened to Jones."

A German dialect comedienne, with a quaint costume and monolog, is Lizzie Wilson, while the Czibulas are Hungarian-American musicians, one a violinist and the other a pianist, of the best schools. Even the kinodrome is featured for the week with "Raffles, the Amateur Cracksman."

The Shriners have taken the seats on the lower two floors of the Orpheum for Friday afternoon.

Lyceum—Polite Vaudeville

The excellent vaudeville bill which the Lyceum has presented the past week will continue until Monday afternoon. The Sunday performances, therefore, will include all of the big acts which won favor with crowded houses.

The likes and dislikes of the Lyceum's patrons have been carefully considered, and the character of the entertainments now being presented are of the best. Haidee's imperial troupe of Russian dancers is the top-liner for the new bill. The dancers will appear in native dances and costumes, as well as the elegant measures and dresses popular with the court of St. Petersburg.

The Nambos, Japanese acrobats, have a pretty act which introduces some novel tricks in balancing and tumbling. Jones and Walton have a comedy sketch, while the Marinellas, gymnasium leaders, perform many interesting feats on the flying rings.

Maud Elliott, Lewis and company will present a little play which has been well received on the vaudeville circuit, when the audience is weary of laughing at Jimmy Lucas, the toy monologist. Lucas is heralded as a bold prevaricator who issues fiery challenges in the course of his harangue, but his size has thus far prevented him from getting into trouble. A fine set of motion pictures will close the performance.

Unique--Continuous Vaudeville

Edith Doyle, "a charming lady who sings charmingly," is the headliner for the Unique theater the coming week, and she is touted as being quite out of the ordinary run of vaudeville vocalists. Will Chrissie, a character comedian, in a monolog in which he gives several impersonations, is also featured. Of the other entertainers, Kalacratus, a phenomenal juggler, and the Allyns, musical comedians, are given prominence, and the bill is announced to be a strong one thruout. Harold Beckro and Herman La Fleur are to sing illustrated songs, and something new in that line will be introduced. A moving picture is to be used illustrative of the life of an American soldier, accompanying the ballad "Only a Soldier Boy." A new film, which has made a big hit in the east, is to be the feature of the moving picture exhibit. It is entitled "The Course of True Love Never Runs Smooth."

The entertainers of the present week hold over Sunday, and the change of bill will be made at Monday's matinees.

Dewey—"The Utopians"

The Utopian company, under the direction of T. W. Dinkins, has always been noted for its high-class character. This season, however, all previous efforts have been outdone. Manager Dinkins has gotten away from the old idea of an opening and closing burlesque where slap-sticks and seltzer bottles abound, and presents a neat extravaganza in two acts, with the olio between. This extravaganza is called "Mixed, Muddled and Fixed," and engages the entire company. Such well-known funmakers as John W. Jess, Joe Madden, the Brooks Brothers and others look after the comedy portion, while over a score of beautiful girls take part in the musical numbers and dances. O. Hana San is the topliner of the vaudeville portion. She is a beautiful woman of the Orient, and presents a brilliant electrical act called "Scenes from Japan." It is something far out of the ordinary, never before seen in this city. Others in the olio are Madden and Jess, premier Irish comedians; the Two Ashtons, comedy jugglers; Brooks Brothers, comedians; Rose Jeanette, singer and dancer, and Blackford and Hunter, a clever sister team. The show is well put together and cannot fail to please the most exacting. The Utopians will be at the Dewey all this week.

Barrie to Stick to Play Writing

There will be no more novels by J. M. Barrie, at least unless the writer should be led to alter what is at present his firm decision regarding further literary work. In view of the pots of money that he has made out of his plays, this decision has been expected by Mr. Barrie's friends for some time. And it must be admitted that "The Little Minister," "Quality Street," "Crichton," "Alice Sit-by-the-Fire" and "Peter Pan"—"Little Mary," which ran for 300 nights in London—constitute such a record of successes as no other dramatist of the day has to his credit.

Mr. Barrie is at present at Trouville, the French watering place, and there it was that he announced to a friend the other day that in all probability he should write no more novels. Of course, the money side of the case appeals to him strongly, but he honestly feels that in the stage he has found his true means of expression. At this moment he is hard at work for the further delectation of theater-goers. His plays have followed each other with incredible rapidity and one would have thought that even his lively imagination must have begun to flag. Quite the contrary. Besides the piece upon which he is now engaged, Mr. Barrie has sketched out the plots of no less than three new plays upon which he will begin work in due course.

His last two successes, "Alice Sit-by-the-Fire" and "Peter Pan," will be shown to Americans almost immediately, while his new play will probably be ready for production by Mr. Frohman in London the coming winter.

COMING ATTRACTIONS

Metropolitan—

"Mrs. Wiggs of the Cabbage Patch," that diverting comedy whose excellence has caused it to be monopolized by New York, Philadelphia, Boston and Chicago for almost two solid seasons since it was first seen in this city, returns for a half-week engagement, opening Oct. 15.

Francis Wilson, in his comedy success, "Cousin Billy," will be presented for the half week of Oct. 19.

Henry W. Savage announces the production for the half week starting Oct. 22, of his choicest musical offering, the Korean comic opera, "The Sho-Gun," by George Ade and Gustave Luders.

Ethel Barrymore will delight theatergoers once more during a brief engagement, beginning Oct. 26.

Joseph Brooks' production of the pastoral drama, "Home Folks," is booked for half a week, commencing Oct. 29.

A dramatization of Winston Churchill's novel, "The Crossing," was produced in Cleveland last Monday night and is said to have made a decided hit. Minneapolis theatergoers will have their first view of this new production Nov. 2.

Francis Wilson, who has always appeared here in plays with a musical background, will return for half a week, beginning Oct. 19, in the latest comedy by Clyde Fitch, "Cousin Billy," which is said to afford the favorite comedian splendid opportunity for the display of his well-known humorous style. Mr. Wilson's diversion into comedy without music has thus far been attended with the greatest success, and this year he will add to the clever comedy of Mr. Fitch a new one-act play by Lloyd Osborne and Austin Strong, "The Little Father of the Wilderness."

Miss Ethel Barrymore is quite in love with the character which she plays in "Sunday," the new four-act play in which Charles Frohman soon presents her here. It makes a great difference in the portrayal of a character if the actor is in sympathy with it. It is in its heart interest that "Sunday" is specially appealing. Two acts of the play are laid in a western mining camp and two in Brinthorpe Abbey, in England, affording a striking contrast.

Bijou—

Joe Welch, the popular delineator of Hebrew character roles, will appear for the week of Oct. 15 in "The Peddler." Mr. Welch is a character actor of unquestionable ability and he impersonates the old peddler with a gentleness and quiet dignity that makes a strong appeal to the heart.

"A Race for Life," a brand new melodrama with a wealth of new scenery and mechanical effects, is among the Bijou bookings. A powerful company, it is said, will be seen in the play.

"Texas," to be seen soon, is a comedy drama in four acts, giving a picture drawn in glowing colors of life on the boundless plains bordering on Mexico.

Resplendent with new scenery, gorgeous costumes, clever and funny comedians, "The Show Girl," a musical comedy, will be seen soon.

Lucy Daly is said to have made the "hit" of her life in "The Grafter," the new musical storiette, in which Hap Ward is this year touring as an individual star. Miss Daly has returned to blackface make-up, as in the days of "The Passing Show," and is also featured in a grotesque comedy role. "The Grafter" comes to the Bijou.

Rose Melville will be seen again this season in her old, familiar role of "Sis Hopkins."

Kellar, America's foremost magician, has a new spectacular illusion called "The Witch and the Sailor," which he regards as the crowning achievement of his career. Valadon, the marvelous, is still with him. Mr. Kellar comes again this season.

Orpheum—

Rose Stahl, former member of Frohman's Empire Stock company, later star in "Janice Meredith," and present vaudeville headliner in James Forbes' "The Chorus Lady," will appear at the Orpheum the week of Oct. 15, supported by her own company. Miss Stahl is making her first venture in vaudeville and has been almost phenomenally successful. Her character study of the real "chorus lady" has been extravagantly praised by Pacific coast critics. Other features are Burton's leaping greyhounds, Mr. and Mrs. Voelker, high-class musicians; Carver and Pollard, feminine singers, dancers and mimics; the Howard brothers, with their six juggling banjos; Neff and Miller, novelty entertainers, and Paul La Croix, European vaudeville artist.

The Unique's Anniversary—

The Unique theater is to celebrate its first anniversary the last week of this month and will do something in the way of emphasizing the event in a way of especial features. The Unique has been open every day of the year with the exception of the day of the funeral of Matt Gallagher, its founder, and has had a prosperous run of uniformly good business. The claim of the Unique that it has played to more people in the aggregate than any other theater with its four shows a day is probably not an exaggeration.

"Sophie Worrell" on the Old Days

In quiet retirement in St. Paul lives a woman who, in private life, is known as Mrs. Hugh A. O'Donnell, but who to the stage world of earlier days will ever be remembered as one of the famous "Worrell Sisters," and an actress who, in her day, turned away people in various theaters from coast to coast. It was the Worrell Sisters who first made popular the light opera. And it was the Worrell Sisters who were among the first to bring into prominence that form of dramatic entertainment known as vaudeville, to which hundreds of theaters are now solely devoted.

Mrs. O'Donnell has just returned from Kansas City, where she was the guest of Mrs. T. W. O'Mara, 1015 Jefferson street. Mrs. O'Donnell was formerly Mrs. George S. Knight, and before that, Miss Sophie Worrell, youngest of the famous trio.

Who has not heard the famous old song, "Over the Garden Wall?" George S. Knight wrote and presented the comic opera of this title, the first musical comedy ever presented to a New York audience. In talking about it, Mrs. O'Donnell wouldn't remember the date.

"Let's not go back to the ark," is the bright way she put it—but it must

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