

MINNEAPOLIS, MINNESOTA, SUNDAY MORNING, NOVEMBER 11, 1906.

These Our Actors



Metropolitan—The Gingerbread Man



Metropolitan—The Rogers Brothers



Lyceum—Janice Meredith



Orpheum—Henry Lee

BILLS of the WEEK
METROPOLITAN—First half week, "Rogers Brothers in Ireland," comedy, opening tonight with Wednesday matinee.
Second half week, "The Gingerbread Man," musical extravaganza, with Saturday matinee.
BIJOU—Charles T. Aldrich, in "Secret Service Sam," magic melodrama, all the week with matinees today, Wednesday and Saturday.
ORPHEUM—Modern Vaudeville, with Henry Lee, impersonator, as headliner, all the week, with daily matinees beginning today.
LYCEUM—The Frawleys, in "Janice Meredith," historical comedy-drama, all the week opening Monday night, with matinees Tuesday, Thursday, Saturday and Sunday.
UNIQUE—Polite Vaudeville. Four performances daily at 2, 3:30, 8 and 9:30 p.m. Bill changes Monday.
DEWEY—The "Tiger Lilies" in burlesque and vaudeville. All the week with daily matinees beginning today. Ladies' performances Friday.



Unique—Mamie Harnish



Bijou—Chas. Aldrich

WE ARE in for a week of nonsense and foolery. The Rogers brothers will start it off at the Metropolitan with their latest McNally skit, the scene of which is laid in Ireland. It is expected that with a background of brogue, their peculiar brand of stage Teutonic humor will shine brightly. Of course, each will thrust his face in the other's in their never-ending contest to see which can be the more densely stupid. Of course, there will be pretty girls, and bright colors and jingly music. And the wily McNally even promises us a plot—but this seems scarcely credible. Next comes "The Gingerbread Man," one of those "Mother Goose" extravaganzas which periodically issue from Broadway and dispense all kinds of entertainment. This collocation of fun and nonsense is said to be gusty with merriment. It ought to be, for there are five-count 'em, five—star comedians in the cast, to say nothing of others equally stellar, not so funny. The Bijou offering piques the interest, too. Charles T. Aldrich, whose vaudeville sobriquet was "the man with forty faces," has been fitted out with a detective melodrama, called "Secret Service Sam." He works into it a liberal element of illusion and magic and the effect, press agent ingeniously admits, is sensational. The Orpheum's headliner is that fine impersonator of well-known men, Henry Lee, who styles himself "the American actor." The Frawleys will improve on the quality of recent Lyceum selections by producing that excellent historical comedy drama, "Janice Meredith." Daniel himself will again appear in the cast, with the dainty little Consuelo Bailey as Janice. The Unique promises a fine variety of vaudeville and the Dewey offers the Tiger Lilies.



The Meeting Between Cesar and Cleopatra

There seems to have been a diversity of opinion about the merits of Augustus Thomas' play, "The Education of Mr. Pipp," but none at all as to the transcendent merits of the play. Mr. Pipp. It is true that Mr. Thomas has introduced elements of caricature in the drawing of Mrs. Pipp and that there is a good bit of melodrama in the make-up of the comedy. It is a daring thing to attempt farce and melodrama in the same play, but it is the fine character of Pipp himself, as conceived by Thomas and executed by Bell, that holds things together and makes them seem natural. Melodrama is by no means necessarily bad. To say that a play smacks of melodrama is not to condemn it. Some of the finest of ancient and modern plays are essentially melodramatic. And any American who has traveled in Europe and been put to the blush by some vulgar and newly rich countryman, will find Mrs. Pipp not unduly exaggerated.

New York scarcely knows whether to laugh or be amazed over Bernard Shaw's "Cesar and Cleopatra," which Forbes Robertson has brought to town. The play was written six years ago, and the eccentric Shaw had Robertson's Roman profile in mind when he drew his whimsical portrait of Julius Caesar. But the London mind is quite dull to enjoy the Irish dramatist's vagaries, and Robertson had no courage to try the historical farce, as it has been described, in the British metropolis. He was a bit doubtful about fickle New York, but is now surer of his welcome, if not of being understood. The action shows Cesar, conquering general, though he has gone to Egypt at the head of his legions, but rather in his more human aspect as the kittenish 16-year-old Cleopatra. Not only does he put her on the Ptolemaic throne, but he takes an interest in her that verges sometimes on that of the lover, but for the most part is fatherly—for he is 55. She first comes upon her sleeping in the desert, and the dialog that ensues is decidedly Shawesque. The dramatist, contending that Cesar was a mere man and Cleopatra a mere girl, declines to have

them talk in stilted blank verse. Instead, he gives them colloquial English, as the best possible substitute for the colloquial Latin they must have talked. The air of modernity this gives may be imagined. There is a secretary from Britain who tags the general with a complete and harmonious fabric. No one objects to shamelessly gagging the lines of Julius Cesar, or to intellectually playing horse with him. That is the best thing Shaw does. But if he had known how little serious he is as a philosopher and how very serious as an artist in nonsense, there would have been no bloody murder on the stage and no tedious melodramatic plotting.

Henry B. Irving, son of Sir Henry Irving, seems to have impressed New York during his recent engagement there as an actor worthy to succeed his father, and likely one day to surpass him in certain qualities, notably in versatility. From the first, he clung to roles made famous by his father, scarce venturing off the ground where that genius of the theater had trod. For this he was chided by the New York critics, which brought out from him a modest and affecting explanation. He said that he was pursuing the desires expressed in his father's will, that his son should continue the presentation of certain of his best accepted plays, devoting a liberal percentage of the proceeds to satisfy individual bequests and other obligations in the settlement of his estate.

The Dorothy Baird is Mr. Irving's wife and also his comrade in acting, she can never hope to attain for him what Ellen Terry attained for his father. But Mr. Irving showed his regard for her by putting on "Maurice," a French play in which his own role is licentious and detestable, but in which his wife plays a sweet, ingenuous girl in an effective manner. It is this sort of roles that Dorothy Baird is fitted for, and in "Maurice" she has the center of the stage. With this was given the weird Robert Louis Stevenson tale, "Markheim," considered by many authorities superior as a psychological study to "Dr. Jekyll and Mr. Hyde." The story is told by Franklyn Fyles as follows:

Markheim goes to the shop of a dealer to whom he has sold many stolen articles, but this time his errand is to murder and murder. Having killed the man, he begins to ransack the place for money. Now, Markheim is no common criminal and when, suddenly, the weight of his awful deed presses him, he finds himself across in a moment in a remorseful agony. Upon lifting his head he sees a man confronting him. All of the room save the two faces is dark. Those white asagars are illumined so adroitly that the lighting falls on nothing else, and so its effect is supernatural. Stevenson calls the visitor a spirit. You are left to guess whether it is the Hyde to the Jekyll in Markheim's self or a Mephistopheles come to tempt a Faust. He tells the murderer of his peril, argues that it would be foolish to abandon the job half done, assures the wavering wretch that nothing can save him from a criminal career, and offers to tell him where the hidden money is. There is a rap at the door.

"That is the servant," says the spirit. "Let her in and kill her. That is your only way."

"I reject your aid," says Markheim, now resolute. "Let me alone."

The spirit disappears. The servant enters.

"Go to the police," Markheim says, "I have killed your master."

Quite as weird as Sir Henry in "The Bells" is Henry B. in "Markheim."

Chicago seems to be as deeply interested in "Peer Gynt" as ever, and Richard Mansfield is presenting his remarkable production to a succession of crowded houses. The fourth act scene with Aulra in the desert has been deleted since the opening performance in order to bring it down into reasonable limits. The Norwegians of Chicago, however, while admitting the fine quality of the production, are making the objection that in several essential ways it is not Norwegian. Mansfield's costume for Peer as the poor mountain lad

claim he would have spared us the formless ineptitudes of this play and given us a complete and harmonious fabric. No one objects to shamelessly gagging the lines of Julius Cesar, or to intellectually playing horse with him. That is the best thing Shaw does. But if he had known how little serious he is as a philosopher and how very serious as an artist in nonsense, there would have been no bloody murder on the stage and no tedious melodramatic plotting.

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It is good news that Walker Whiteside will be better news, if it turns out that his new play, "The Magic Melody," is a really good thing calculated to give free scope for his undoubted talents. Mr. Whiteside is an actor of the west. He plays in all the larger and many of the lesser cities of the west and has built up for himself a clientele that believes in him. Some day he will screw his courage up to the point of going into New York—perhaps with this very new play. Of course, New York is a gamble. A mere argot of the day, may go onto Broadway and stir the habitues of "The Great White Way" to a frenzy of enthusiasm. On the other hand, the finest actor may fail utterly; there and likewise the best play. None of the west ever thought very highly of Robert Mantell, who was not a polished melodramatist, who was not always convincing. Sometimes, he seemed to us staid and stilted. But when after many years his marital affairs were so arranged that it was possible for him to visit New York, he secured an engagement in a second rate theater—and became famous. Gotham hailed him as a great tragedian and he will travel on that reputation for a long time. Lacking Mantell's fine physique and something of his polish, Whiteside is yet a finer actor. He ought to succeed in New York, at any rate.

"The Magic Melody," by the way, is a strictly modern play, the first such in which Mr. Whiteside has appeared. Its contrasts between wealth and so-called culture, on the one side, and real art and real beauty of soul on the other are said to be very telling.

—W. B. Chamberlain.

METROPOLITAN—
"Rogers Brothers in Ireland."
The famous Rogers Brothers are billed for the first half of the week, opening tonight in their latest comedy, "The Rogers Brothers in Ireland." A radical departure has been made. Instead of a farrow of nonsense, possessing but a skeleton of a story, interspersed with specialties, Mr. McNally has constructed a consistent Irish play with a well sustained plot, the comedy interest predominating, and with the Rogers introduced, and with the known characters of humorously stupid Germans. All the other characters are typically Irish. The story is told in three acts, all in Ireland. The contrast between the Rogers Brothers, with their broken German dialect, and the other characters, who speak with an Irish brogue, will undoubtedly create a great deal of merriment. The foundation of the comic interest is the mission of Heinrich Frank and Nicholas Knox (the Rogers Brothers), who want to purchase the Blarney Stone to exhibit in the United States, intending to use the money to free Ireland. Important roles are played by Marion Stanley, Winifred Young, Joie

tropidi, Bessie DeVoe, Charles McCarthy, Edward O'Connor, Harry Cowan, Ethel Intropidi and Sadie Green. The musical features include fourteen specialty numbers, presented in elaborate costumes. The lyrics are by George V. Hobart, and the music is by Max Hoffmann.

"The Gingerbread Man."
"The Gingerbread Man," which comes the latter half week is a big musical extravaganza with five established comedians: Gus Weinberg, who starred in "The Burgomaster" and "The Storks"; Ross Snow, the original fairy queen in "Jack and the Beanstalk"; Eddie Reddway, who starred in "The Bostonians"; Mac Phelps, who sang the prima donna role with "The Prince of Pilsen," and Nellie Lynch, who scored so decidedly in "The Tenderfoot." In addition "The Gingerbread Man" carries sixty-five girls, christened "The American Beauty Chorus."

BIJOU—
Chas. T. Aldrich.
Charles T. Aldrich, the vaudeville star, will offer the sensational magical play, "Secret Service Sam," or the Man with Forty Faces, this week. To applaud is to give free scope for his undoubted talents. Mr. Whiteside is an actor of the west. He plays in all the larger and many of the lesser cities of the west and has built up for himself a clientele that believes in him. Some day he will screw his courage up to the point of going into New York—perhaps with this very new play. Of course, New York is a gamble. A mere argot of the day, may go onto Broadway and stir the habitues of "The Great White Way" to a frenzy of enthusiasm. On the other hand, the finest actor may fail utterly; there and likewise the best play. None of the west ever thought very highly of Robert Mantell, who was not a polished melodramatist, who was not always convincing. Sometimes, he seemed to us staid and stilted. But when after many years his marital affairs were so arranged that it was possible for him to visit New York, he secured an engagement in a second rate theater—and became famous. Gotham hailed him as a great tragedian and he will travel on that reputation for a long time. Lacking Mantell's fine physique and something of his polish, Whiteside is yet a finer actor. He ought to succeed in New York, at any rate.

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Drinks"; Tom Fortune and Josephine Davis in a musical skit, "My Sweetheart," and the kinodrome's animated scenes.

LYCEUM—
"Janice Meredith."
Charming, lovable and naive, sparkling with wit and alluring perverseness, Janice Meredith will live this week with the Frawleys on the dramatization of Paul Leicester Ford's successful novel. T. Daniel Frawley will appear as Colonel "Jack" Brereton, the Continental officer who wins the love of the charming, spoiled and perversely lovable Janice, who conceals a wealth of emotion beneath her willful carelessness. Miss Bailey will be seen at her best. The decision to give Janice Meredith is in keeping with the Lyceum patrons' determination to give the best. An exquisitely built plot, and a wealth of characterization make "Janice Meredith" stand high among American dramas. It combines a wealth of stirring scenes and dramatic situations, with an absorbing love and heart interest unique in stage annals. Few stage characters have won so abiding a place in the hearts of the public as Janice Meredith. Beautiful, brilliant and witty, the charm of Janice, holds one enthralled.

UNIQUE—
Polite Vaudeville.
A list of strong and artistic attractions is on the new bill. Acts, comic, humorous and interesting will be on the list. The program will run the gamut of variety, from examples of mystical illusion to the art to a rollicking comedy sketch. Miss Irene Little, the sweet-voiced songstress, will have a new song illustrated with the appearance of Mamie Harnish, and a clever comedy sketch will be put on by William and Rose. Ethel Rose is described as the Terpsichorean queen, while her partner, "Clever" Williams, is an old-time favorite. The program will be livened by the appearance of Mamie Harnish, a sprightly and amusing comedienne, while Ban Pagen will annihilate all solemn and serious thoughts with a big face sketch.

Ronald Travers and Co., are dealers in the mystical, the occult and the mysterious. They confuse you while you wait and perform many interesting feats in illusion and magic. Peters and Queen, a clever team, will do an aerial gymnastic act.

DEWEY—
"Tiger Lilies."
The "Tiger Lilies," an up-to-date burlesque company, will offer something entirely unique. To exploit the abilities of that inimitable German comedian, George F. Murphy, two side-splitting burlesques will be given. The first is called "A Temporary Husband" and is a scream from start to finish. The second bears the attractive title of "A Trip to the Moon" and smartly satirizes the wireless telegraph. Mr. Murphy poses as a "good thing" in an alleged money-making scheme and the way he is defrauded out of his share by a lot of sharper causes incessant laughter. Aside from the rich comedy and witty repartee there is an array of pretty girls who do more than deport themselves in the chorus. The bill includes May Belmont, soubrette and dancer, and the "Tiger Lilies," a moving picture service really instructs and amuses. The original Gans-Nelson light pictures will be shown by rounds as fought at Goldfield, Nev., last September.

NEAR DATES.
Metropolitan—
Walker Whiteside in his new play, "The Magic Melody," will be the attraction for Nov. 18 to 21. The latter part of the same week Neil Burgess will be seen in his old-time success, "The County Fair." Two musical attractions will come Thanksgiving week, Paula Edwards appearing in "The Princess Beggar," Nov. 25 to 28, and Jefferson De Angelis in "The Girl and the Governor," Nov. 29 to Dec. 1. Opening Dec. 5, W. H. Crane and Ellis Jeffers will appear in "She Stoops to Conquer." Richard Mansfield in "Peer Gynt" will be seen Dec. 6 to 8. Otis Skinner in his last season's great success, "The Duel," is booked for the half week beginning Dec. 10, followed by Adelaide Thurston in "The Girl from Out Yonder."

Bijou—
As an earnest endeavor to build up the standard of popular-priced playhouses, the engagement of the occupation of "Sunday," announced by the Bijou for the week of Nov. 18, is noteworthy. This production is the original one in its entirety, utilized by one of Charles Frohman's stars in the run of 200 nights at the Hudson theater, New York, and toured the great cities, appearing at the high-priced houses. The cast is a notable one. Nora O'Brien in the title part, succeeding Miss Ethel Barrymore, created the leading role in the "Heir to the Hoarah." Others are Effie Germon, for many years connected

with the famous "Wallack Stan"; E. White, who has an established standing; Frank Green, lately in support of Robert Edeson; H. Ogden Crane, formerly with Richard Mansfield; Charles Gibney, of Julia Marlowe's company; Elmer Grandin, last season with William H. Crane, and Frank Kendrick, famous "old man" character actor.

Mabel Dixey, daughter of Henry Dixey, who so ably portrayed Texas West in "Texas" last season, will again be seen in the part in the near future. Kellar, the magician, will make his annual visit early in December. "The Smart Set," headed by S. H. Dudley, Hodges and Leuchmere, Salem T. Whitney and William Burris, will be seen soon in "The Black Politician." "A Race for Life" is underlined at the Bijou. One scene shows a race track struck by a terrific rainstorm. "Arizona" is coming again.

Orpheum—
Anyone conversant with eastern vaudeville know Julie McGree as the "dope fiend" specialty forward and backward. "The Man from Denver," as McGree is known, will present his famous character study next week. Another visitor to whom New York has long offered allegiance is James Thornton, the monologist. For those who seek sensationalism there will be the performance of Carlotta, the only woman who successfully loops the loop. Other features will be Charles Serra, muscular equestrian; Gonzales Brothers, Mexican serenaders; Gilliland & Perry, "The Cowboy and the Coon," and Galetti's trained monkeys.

Among the High Varieties.
General Manager Martin Beck of the Orpheum Circuit company announces the personnel of his Orpheum road show for this season. At the head will be Meva Aymar and the eight "Bandancers," a girl act which enjoyed a summer's popularity on the New York road. The London hippodrome's mystery, "Menetekel," a sort of modern performance of the old Babylonian handwriting on the wall, is also a prominent feature, and so are the monologues of some 100,000 white people, a ventriloquist who has been abroad for a year; Claude and Fanny Usher, in a study of newsworthy life; and Work and Owner, comedy acrobats.

South Africa is proving an alluring field for vaudeville artists. Newell & Niblo, musical comedians, appeared at the Orpheum two years ago, are playing South African dates for the second time, and write in reference to Johannesburg: "It is a progressive, up-to-date city of some 100,000 people and 80,000 blacks, and probably as many Chinese, who work in the mines. The theater (Empire), is new, and a beautiful house it is, seating about 1,200. Prices range from 50 cents in the gallery to \$2.25 for the best seats down stairs. Boxes (there are eighteen) sell from \$15 to \$25 each. There are four bars on the main floor, one in the balcony and one in the gallery, but the houses are patronized by the best people, and one sees as much evening dress as at home in the grand opera season. They play the best artists and give splendid bills, changing half the company every three weeks. The audiences are good and rather partial to American performers, which tends to add to the comfort of the artist and make him forget that he is appearing before an audience 10,000 miles from New York." Among other American acts now playing in South Africa are Sullivan and Pasquelena, the Bowery girl and the Newboy; Tony Wilson and Heloise, the horizontal bar performers; and the Amroon Sisters, trapeze performers and dancers.

Charles Leonard Fletcher, the character student, sailed last week from London for Sydney, Australia, and will return to New York via San Francisco. He expects to be gone about a year, playing all the big music halls en tour.

Clayton Kennedy and Mattie Rooney, the clever dancers whose "Happy Medium" made many friends here last season, sail for London and an extended engagement this week.

Tony Pastor celebrated last week the twenty-fifth anniversary of the occupation of the cozy little theater on Fourteenth street, New York, which forms a part of Tammany Hall. Mr. Pastor began his career as a manager in 1885, and among those who, under his management, have found vantage a stepping stone to fame have been Nat C. Goodwin, Denman Thompson, Lillian Russell, Francis Wilson and May Irwin.

Stories by the Press Agents.
When Henry Lee, the American impersonator who will appear at the Orpheum this week, has completed the Australian part of his world's tour and was about to depart from Sydney, he received the following remarkable letter: "Hearing of your early departure from Australia, we cannot allow the occasion to pass without placing on record our high appreciation of your original and artistic entertainment. We regret your stay here is so brief, but trust at no distant date to welcome you among us again. Suggesting that you will appoint a day for a special performance, in order to enable your friends and admirers further to show their appreciation of your original and artistic efforts, we beg to subscribe ourselves." It was signed by G. H.