

MINNEAPOLIS, MINNESOTA, SUNDAY MORNING, NOVEMBER 25, 1906.

Plays and Their Players



METROPOLITAN Paula Edwardes in 'Princess Beggar'



METROPOLITAN Jefferson De Angelis in 'The Girl and The Governor'



METROPOLITAN, Next Week W. H. Crane in 'She Stoops To Conquer'



BIJOU- Charles D. Coburn Leading Man in 'Texas'



Unique-La Adelia



ORPHEUM - Alexander Patty

BILLS of the WEEK METROPOLITAN-First half, opening tonight with Wednesday matinee, Paula Edwardes in 'Princess Beggar,' comic opera. Second half, with matinees Thursday and Saturday and extra performance Sunday evening, Jefferson De Angelis in 'The Girl and the Governor,' comic opera.



Lyceum Virginia Murray with The Frawleys



Dewey-Lillie Stevens-Broadway Gaiety Girls

Angie Norton's study from 'Life, 'Ella's All Right.' It's the story of a young married couple who attempt to keep house on the \$14 a week they earn in a Spanish girl with Miss Norton and her playmate, Paul Nicholson, have been here before. The greatest of the younger jugglers is Chinko, the English lad, who keeps his pretty girl assistant, who falls in love with the air at the same time. Minnie Kaufmann in solo bicycle riding is said to be unexcelled for beauty, grace and daring. The Ewors brothers will appear in a unique and elaborate character. A southerner ladies' day will be given Friday, all women attending will receive one; smoking will not be permitted.

LYCEUM- 'The Dictator.' 'The Dictator' will be the Frawley offering this week. T. Daniel Frawley will appear as Brooke Travers. No brighter play has been written for the American stage than this light and genial comedy by Richard Harding Davis. 'The Dictator' is a delightful satire on the penchant of the South American states, the author has woven a plot which involves a New York clubman, his servant, Colonel John T. Bowie, engaged in the business of patriarchy in South America for a consideration, a Spanish girl with a long dagger, two missionaries, one of them a girl and beautiful.

A NEW TRAGEDIE NNE Mme. Nazimova in 'Hedda Gabler' Other Special Matinees in New York. By M. LeRoy Arnold. Correspondence of The Journal. New York, Nov. 24.-As the by some occult force, the doors of a number of New York theaters flew open last week for various special matinees. The special matinee is a unique affair. Given on 'off' days-that is, afternoons other than Wednesday or Saturday-it is frequently presented by a constellation of stars who regularly appear elsewhere in their own productions. The audience is composed largely of actor folk, musicians, artists, authors, students and friends of the people on the stage. The special matinee, therefore, because of the friendly relation extending across the footlights, takes on something of the warmth and glow of the amateur performance.

THE theatrical fates are not altogether kind to Minneapolis. They do not give us a regimen properly diversified. For a time they feed us entirely on musical comedy. Then they face about and give us a strong, meaty diet of serious drama. The proteids in it are very nourishing, but we should do better with some of the sweets and fats to give them variety. Such a course, if persisted in, will give us dramatic dyspepsia. This week, for example, we are to have comic opera-nothing else. It is good comic opera, too, if the indications are all trustworthy. Paula Edwardes leads off in 'Princess Beggar.' She is a droll little mischief and the piece is said to be as good in plot as 'Erminie.' Comes then the sell 'Jeff De Angelis, whom many consider the very funniest of all operatic comedians, in 'The Girl and the Governor,' which is praised as a real comic opera of the old sort. They divide the week at the Metropolitan between them.

Charles Klein turned out another play of the moment in 'The Daughters of Men,' which has been having its first New York performance the past week. It is a drama of capital and labor, with an old plutocrat as the central character. His daughter has fallen in love with a young lawyer allied with the laboring masses. The efforts of the plutocrat to break up the match and the irruption into the affair of a young girl, who is the daughter of a German socialist, furnish most of the action. The cast includes Herbert Kealey, Effie Shannon and other well-known people.

Metropolitan- Paula Edwardes in 'Princess Beggar.' The return of real comedy opera is as surely here as the trust-awakened public intelligence. For fifteen years the absence from our stage of genuine compositions, forming complete plays of action, with consistent and harmonious music by one composer, has become a source of keen regret. Since the days of Gilbert and Sullivan, with their classic 'Pinafore,' 'Patience' and 'Mikado,' the history of comic-opera success contains but few important names, and none stands forth as clearly and persistently as 'Erminie,' that beautiful work of real wit and fresh music which made a dozen stars. And so, the need that days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.

Metropolitan- Paula Edwardes in 'Princess Beggar.' The return of real comedy opera is as surely here as the trust-awakened public intelligence. For fifteen years the absence from our stage of genuine compositions, forming complete plays of action, with consistent and harmonious music by one composer, has become a source of keen regret. Since the days of Gilbert and Sullivan, with their classic 'Pinafore,' 'Patience' and 'Mikado,' the history of comic-opera success contains but few important names, and none stands forth as clearly and persistently as 'Erminie,' that beautiful work of real wit and fresh music which made a dozen stars. And so, the need that days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.

Metropolitan- Paula Edwardes in 'Princess Beggar.' The return of real comedy opera is as surely here as the trust-awakened public intelligence. For fifteen years the absence from our stage of genuine compositions, forming complete plays of action, with consistent and harmonious music by one composer, has become a source of keen regret. Since the days of Gilbert and Sullivan, with their classic 'Pinafore,' 'Patience' and 'Mikado,' the history of comic-opera success contains but few important names, and none stands forth as clearly and persistently as 'Erminie,' that beautiful work of real wit and fresh music which made a dozen stars. And so, the need that days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.

Metropolitan- Paula Edwardes in 'Princess Beggar.' The return of real comedy opera is as surely here as the trust-awakened public intelligence. For fifteen years the absence from our stage of genuine compositions, forming complete plays of action, with consistent and harmonious music by one composer, has become a source of keen regret. Since the days of Gilbert and Sullivan, with their classic 'Pinafore,' 'Patience' and 'Mikado,' the history of comic-opera success contains but few important names, and none stands forth as clearly and persistently as 'Erminie,' that beautiful work of real wit and fresh music which made a dozen stars. And so, the need that days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.

Walker Whiteside made a deep impression in Minneapolis by his beautiful impersonation of the young violinist in 'The Magic Melody.' Visiting theatrical men from the east who had never heard him before, were surprised and enthusiastic. They found it hard to believe that so fine an actor was absolutely unknown in New York. He is predicted for him a great future when once he is surrounded by players in support who are worthy of him. The tremendous climax he achieves by simplest methods in the second act shows him to be an actor of refined intelligence. There is the simple, affecting picture of the young artist, wrapped in his own poetic fancies, living in his own world of music, admitting to his sacred sanctuary of art his goddess' own twin sister, love. The boy is modest, retiring, sentimental. Out of the picture steps suddenly under stress of great emotion the man, rising to the full height of a terrible character, exhibiting a heroic character whose stature had been hitherto unsuspected. It is a moment electric with emotion, not one volt of which is lost by Mr. Whiteside. About Mr. Whiteside's play there are divergent opinions. It was written, by the way, by Lieutenant Gordon Havens, who also wrote his other play, 'If We Were Kings.' The germ of the idea lay in the little curtain raiser Mr. Whiteside used last year, and much of the dialog was transferred bodily. The commonest sensation against

Jefferson De Angelis in 'The Girl and the Governor.' That there is an enthusiastic return of popular favor to comic opera, so long suppressed by that bizarre admixture of crude melodias and 'slapstick' humor known as musical comedy, is evidenced by the remarkable success of 'The Girl and the Governor,' by S. M. Brenner and Julian Edwards, in which Jefferson De Angelis, assisted by four-score singers and fun-makers, will appear at the Metropolitan the second half of the week. This delightful combination of good music and insistent merriment has been acclaimed as best of all Mr. Edwards' successes, among which will be pleasantly remembered 'Brian, Born,' 'The Wedding Day,' 'Dolly Varden,' and 'The Three Musketeers.' Unusually strong is the support of the jolly De Angelis. It includes J. C. Miron, a famous basso comedian; Estelle Wentworth prima donna, and a most beautiful woman; Reddie Ling, lyric tenor of national repute; Edith Bradford, contralto, who achieved re-

nown with the Bostonians; Lillian Rhoades, the Dresden china-comedienne, and many others prominently identified with the chief musical comedy triumphs of recent times. Mr. Brenner, a newcomer among librettists, has produced a book which affords the excellent offering of golden opportunities for effective expression of his centric genius. Never in his long career has the famous comedian been fitted so happily with a character as here, and the days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.

Metropolitan- Paula Edwardes in 'Princess Beggar.' The return of real comedy opera is as surely here as the trust-awakened public intelligence. For fifteen years the absence from our stage of genuine compositions, forming complete plays of action, with consistent and harmonious music by one composer, has become a source of keen regret. Since the days of Gilbert and Sullivan, with their classic 'Pinafore,' 'Patience' and 'Mikado,' the history of comic-opera success contains but few important names, and none stands forth as clearly and persistently as 'Erminie,' that beautiful work of real wit and fresh music which made a dozen stars. And so, the need that days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.

Metropolitan- Paula Edwardes in 'Princess Beggar.' The return of real comedy opera is as surely here as the trust-awakened public intelligence. For fifteen years the absence from our stage of genuine compositions, forming complete plays of action, with consistent and harmonious music by one composer, has become a source of keen regret. Since the days of Gilbert and Sullivan, with their classic 'Pinafore,' 'Patience' and 'Mikado,' the history of comic-opera success contains but few important names, and none stands forth as clearly and persistently as 'Erminie,' that beautiful work of real wit and fresh music which made a dozen stars. And so, the need that days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.

Metropolitan- Paula Edwardes in 'Princess Beggar.' The return of real comedy opera is as surely here as the trust-awakened public intelligence. For fifteen years the absence from our stage of genuine compositions, forming complete plays of action, with consistent and harmonious music by one composer, has become a source of keen regret. Since the days of Gilbert and Sullivan, with their classic 'Pinafore,' 'Patience' and 'Mikado,' the history of comic-opera success contains but few important names, and none stands forth as clearly and persistently as 'Erminie,' that beautiful work of real wit and fresh music which made a dozen stars. And so, the need that days are back again, during the half week beginning tonight, winsome Paula Edwardes will appear in 'Princess Beggar,' from the pen of Edward Paulson, and that his greatest success and Miss Edwardes' greatest vehicle is genuine comedy opera, will be welcome. The further fact, that in music, story, style and production 'Princess Beggar' is not 'vulgar' in costume, string on a dimmy thread and called musical comedy, but opera, real comedy opera, is more welcome still. When asked to these one knows that Alfred G. Robyn, the composer who wrote the music of the 'Yankee Consul,' which set the nation whistling, and that Charles Dillingham, who has surrounded Miss Edwardes unstintingly with masterly comedians, brilliant singers and a feminine chorus, alike remarkable for their singing and their charms, one feels that the good old days are back again, indeed. Not since her pre-eminence in Augustin Daly's gems, or in the really big days of the New York Casino, has the sprightly Paula Edwardes, it is said, had such a captivating role, or such a remarkable production.