

# RAMA

**T**HIS is Mansfield week. The actor comes to the Metropolitan for the first half of the present week to present his two new successes and one of the most popular revivals of his repertoire. This city is to see Richard Mansfield on his way east from San Francisco, where he has just achieved an artistic and popular triumph. The prices were advanced, and every seat was sold for Mansfield's fourteen appearances before the curtain went up on the first night, that is every seat except the unreserved seats in the gallery.

On Monday evening Mansfield will be seen as Prince Karl Heinrich in "Old Heidelberg." Probably nothing Mansfield has ever done so deeply interested him in anticipation or in realization so charmed his admirers as "Old Heidelberg." It is a play said to be full of atmosphere, a splendid human passion, and yet delicate charm. The German element was particularly fascinating to Mansfield, for his mother was a German, and the student

ever Trilby by curing a headache. The second act shows the reveries of Christ-mas evening, the preparations for elopement and the arrival of Billee's mother, closing with a picture in which Svengali tells Trilby to dictate a letter to the Laird telling of her intentions to yield to the mother's entreaties.

The next scene is that of the Foyer Du Cirque des Hashi-Bazouks. It is the occasion of the appearance of La Svengali, a new star in the lyric world of Paris, who has astonished everyone by her wonderful singing. La Svengali is to sing and all Paris is talking of her. Then appear on the scene the irrepressible Zou Zou and his boom companion, Dodo, and they are soon joined by the merry members of the studio group, which had broken up after the happenings of the second act. Then comes Tuffy, the Laird and Little Billee. They arrive late and are informed by a servant, who proves to be Mme. Valnard, the concierge, of their early Parisian days. At last La Svengali

George M. Cohan's "Running for Office," will appear at the Metropolitan during the latter half of the week, beginning Thursday night and including a Saturday matinee. "Running for Office" is a musical comedy which has been well received in other cities. The company is a large one, the largest ever carried by the Cohan. The cast includes George M. Cohan, Josephine Cohan, Jerry J. Cohan, Helen E. Cohan, James M. Manning, William Keough, John Keefe, J. Smith Marba, M. J. Sullivan, Hugh Mack, Joseph Leslie, James Gorman, Charles J. Gebest, William Forrest, Charles Bachman, William Seymour, Fred Williams, Walter Stockwell, John Kaufman, Will Elliott, William Byles, Will Francis, Frank Casey, John Lacey, Charles Hoffman, Charles Vion, Della Niven, Jessie Joyce, Florence Little, Mollie Newell, Rosella Rhodes, Agnes Gildea, Mammie Gildea, Marjorie Rhodes, Cora Carter, Carrie Ward, Jane Barry, Beth Montclair, Lottie Joyce, Iva Barber, Sophie

nesday matinee and night "Moths" will be the bill. It is a dramatization from Ouida's famous romance of the same name. Miss Haswell will be seen as Vera and George Fawcett as Prince Zouroff. De Witt Jennings as Lord Jura and Regan Hughton as Corryze, and the other characters will be in good hands. For the latter half of the week, commencing Thursday night, "The Great Unknown," one of the most popular plays produced by the late Augustin Daly. The piece is one of Mr. Daly's clever adaptations from the German farces of the decade and tells a story involving many broadly humorous situations.

### THEY PICKED WINNERS

"Nat" Goodwin is generously gratified at the success of his wife, beautiful Maxine Elliott, first reason as a star, a season which has been much less propitious for himself. Of Mr. Goodwin's company is Neil O'Brien, whose wife, Eva Davenport, carries off first female honors in "The Yankee Cousin." As advices came from the metropolis, the husbands on the road compared newspaper accounts. This was their chief solace the last seven weeks of the tour, which was made up of one night stands.

One morning the two met in the stifling hall of a state hotel. Each held a handful of clippings laudatory of his absent spouse and her metropolitan scorings. According to custom, they solemnly exchanged them.

"Nat" Goodwin reflectively rubbed his chin. He smiled the only Goodwin smile and observed:

"We picked a couple of live ones, didn't we?"

### ENGLISH THEATER DON'TS

An English publication, through its dramatic columns, is accredited with giving the public this advice concerning attendance upon the theater:

"It is not the correct way to go to the theater attired in boating flannels or to wear a kilt. Motor caps are also out of

to Eastern fame, is not only the paid press representative of the Grand opera house, Peoria, but he is the concentration of dramatic criticism in the territory for miles around.

The journalism of many Illinois critics of culture does not include dramatic criticism among its important departments, and, therefore, the overworked city editor is highly elated over an engagement where he obtains Mr. Heylman's views on things theatrical gratis. Mr. Heylman in turn is pleased to include criticism of the plays appearing at his own theater in the regular routine of duty. Since it is the management's aim to please all patrons, Mr. Heylman has not in his five years of double life as critic and press agent witnessed a single performance falling short of his standard of dramatic excellence.

The theater in Peoria is but one of a circuit of playhouses embracing Rock Island, Burlington, Davenport, Oskawka, Quincy, and a dozen other cities, and Peoria criticisms precede each attraction where this route, giving to all who will read the assurance that while New York and Chicago are visited by many mediocre productions, Peoria et al. have nothing of which to complain.

"All actors when they visit Peoria think the millennium has arrived," adds Miss Allen. "There should be more of Mr. Heylman."

### AMERICANS TIRED OF TRASHY FRENCH PLAYS

Charles Frohman, who is in Paris negotiating for the production in New York next season of Sardou's "Boracosa," "La Montparnasse," "The Girl in the King's Chamber" and "Brother Jacques," says that the people of this country are tired of the trashy French plays. Said Mr. Frohman: "I think the American stage is getting farther and farther away from needing the talents of the French authors. Never did American and English dramatists have such a chance to find a market for productions as today.

"The French apparently believe that no interest centers about two persons until after they are married. We are all familiar with the results.

"With us we believe the most interesting epoch is during the engagement days, the experience of wooing, their trials and tribulations being always wholesome and interesting. There is the ancient proverb, 'All the world loves a lover.'"

### DRAMATIC GOSSIP

Next season the Manhattan theater is to be the home of a permanent organization of players headed by Mrs. Fiske.

Blind Tom, although over seventy years of age, is still playing in public. He appeared recently in a vaudeville house in New York.

It is announced that Mary Manning will appear next season in a new play by Paul Potter. It will be an original modern comedy, written in which is especially designed for the actress.

Millie James, in private life Mrs. Edgar Stachelberg, says she has given up the stage for good. Manager Charles B. Dillingham had engaged Clyde Fitch, Haddon Chambers and Paul Keeter to write plays for her.

The Dramatic Mirror is responsible for the following: That cut little ten-year-old actress, Edith Taliferro, met Teddy Roosevelt Jr. at an open air performance of "A Mummer's Night Dream" and registered her opinion thus:

"He's a nice little boy. He told me he liked my performing, but he isn't handsome. He has teeth and spectacles like his father."

De Wolf Hopper had a slight cold the other night, and in a curtain speech he referred to it in this fashion:

"The doctor said I had been eating too much nutritious food and must stop it and eat farinaceous food. Since then I haven't been able to eat at all, for I don't know what either word means."

Mme. Rejane will arrive in America in November and will make her first appearance at the Lyric theater, New York, on Nov. 1. Her American tour will be given to New York. The rest of the time will be taken by Chicago, Boston, Philadelphia and New Orleans. It is seven years since she was last seen in the United States.

Clyde Fitch, the playwright, collects in scrapbooks specimens of the errors foreigners make in dealing with strange tongues. One of Mr. Fitch's scrapbooks is devoted to French-English to the sort of English that Frenchmen sometimes use.

A new adition was made to this volume the other day. It was a French tutor's advertisement clipped from a London newspaper and it ran:

"A young Paris man shall desire to show his tongue to classes of English gentlemen. Address."

The latest find of Oscar Hammerstein is "The Mysterious Face," a paper mache presentation of a human countenance seven feet in diameter upon which every human passion and emotion is made to play by means of wires from behind. Where it is said to have convulsed the audience. According to the press agent of Mr. Hammerstein, a most truthful young person, the great Coquelin himself posed for M. Pewitt when the latter was flinging up the expressions comical of the face. Si non e vero—

And All Fast Colors  
"The die is cast," the villain said, and walked into the wings.  
While after him the chorus came—  
A lot of pretty things.  
They'd golden hair and pinkish cheeks.  
"Their blue eyes opened wide."  
"The villain's wrong," the hero said, "Behold, the best I've dyed."  
—New York Telegram.

McKee and Musgrove, the American managers of the Shattsbury theater in

AMUSEMENTS

**METROPOLITAN** L. N. SCOTT, Lessee and Manager

THREE APPEARANCES OF **MR. RICHARD Mansfield**

Monday, June 13, First Time Here, **OLD HEIDELBERG**  
The Prince Karl Heinrich - Mr. Mansfield

Tuesday, June 14, First Time Here, **IVAN THE TERRIBLE**  
The Tsar Ivan - Mr. Mansfield

Wednesday (Farewell) Night, June 15, a Revival of **BEAU BRUMMEL**  
Prices—50c, 75c, \$1.00, \$1.50, \$2.00.

**BALANCE OF WEEK—Saturday Matinee**

Mr. FRED NIBLO announces the first and only visit here of

**THE FOUR COHANS**  
and their big company in Geo. M. Cohan's success,  
**RUNNING FOR OFFICE**  
THE MUSICAL COMEDY HIT OF THE SEASON.  
EVERYTHING THAT IS PRETTY AS WELL AS PRETTY GIRLS.  
PRICES: EVENINGS—25c, 50c, 75c, \$1.00 and \$1.50.  
MATINEE—25c, 50c, 75c, \$1.00

**GRAND TONIGHT** AND **All This Week**

"Always Cool and Pleasant"  
Opening of the Summer Season Presenting Miss

**PERCY HASWELL**  
AND THE **GEORGE FAWCETT COMPANY**  
In Paul Potter's Dramatization of **"TRILBY"**  
Du Maurier's Great Book

SUMMER SEASON PRICES: Nights, 25c & 50c, few seats at 75c.  
Matinees 25c; few seats at 50c.  
Reservation of certain seats for entire summer season if desired.  
Second Week—"Moths" and "The Great Unknown."

**ST. PAUL, JUNE 28**  
TUESDAY, JUNE 28  
West University Ave. and Victoria St.

Two Performances, Commencing 2 and 8 P. M. Doors open hour earlier to permit view of the

**Grand, New \$1,000,000 Zoo,**  
Containing the Largest Collection of Wild Animals in the Entire World. Zoological Park not seen elsewhere. MORE THAN HALF OF ALL THE ELEPHANTS IN AMERICA shown in this Menagerie.

**RINGLING BROS. SHOWS**  
World's Greatest

The Biggest Show of All Times, Past or Present, Surpassing in Scope, Magnitude and Grandeur Anything Before Attempted.

FACTS AND FIGURES  
85 RAILROAD CARS.  
1280 PEOPLE.  
650 HORSES.  
108 CAGES OF WILD ANIMALS.  
The Most Sublime Spectacle of All Times.

**JERUSALEM AND THE CRUSADES**  
1,200 People in the Cast. The Biggest Show Ever Organized.

50c Ticket Admits to Everything.  
Children Under 12, Half Price.  
**BIG FRED STREET PARADE AT 10.**  
Admission tickets and numbered reserved seats will be on sale show day at W. J. Dyer & Bro.'s Music House, 21-23 West Fifth street, at same price charged on the show grounds.

**STAR** (Week Commencing) Matinee Today Evenings 8:15

"A Big Hit" SEATS

J. H. Barnes

**DAINTY PAREE** 10c  
**Extravaganza Company** 20c  
**"Ladies' Matinee Friday"** 30c

**GRAND OPENING—ORPHEUM MUSIC HALL**  
Cedar St., between Seventh and Eighth

**Saturday Night JUNE 11**  
The New York Success  
**MIRTHFUL MISHAPS**  
—and—  
**Percy and Harold's Reception**  
Two great burlesques and a vaudeville bill of headliners  
Prices, 15c and 25c Matinee daily 2:15  
Every night 8:15

## THE FOUR COHANS



In "Running for Office" at the Metropolitan Thursday Night

life could not help appealing to one who was himself a student at the University of Jena.

Karl Heinrich is a German prince, whose young life has been stifled by the formality and system of court etiquette and funkiness. He has grown to man's estate in his uncle's castle without knowing any of the real joys of youth. Then it is decided that he shall go to Heidelberg to polish off the work of his private tutors and become adapted to the requirements of his high station. There he realizes what he has lost, but as he is about to quaff the cup of joy it is dashed from his lips by a call back to pomp and circumstance to which he was born. Love for a charming young girl makes the blow the more bitter, but Karl is a victim of destiny and he must go.

A couple of years later the loneliness of his royal life is broken by a visit of an old water formerly popular with Heidelberg students. The prince is so deeply affected by the interview that he cannot resist the impulse to return. His experience on his return to Heidelberg is only a page from the experience of everyone who tries to recall the days of imparted youth. Said this portion of the story is, it is by no means gloomy, but gives Mansfield great opportunity for the dramatization of his dramatic powers.

Tuesday night Mr. Mansfield will be seen as the czar in his latest triumph, Alexis Tolstoy's great Russian tragedy, "Ivan the Terrible." Mansfield's creation of "Ivan the Terrible" is already celebrated. It is said to be a kaleidoscopic reflection of the most singular despot in history. The celebrated play is a historical tragedy of medieval Russia and the work of Count Alexis Tolstoy, a relative of Count Lyot Tolstoy. For a long time, indeed, until the accession of the present liberal-minded czar Nicholas, no representation of the person of the emperor of Russia was permitted on the stage. Nicholas relaxed the censorship in many directions, and in this one in order that "Ivan the Terrible" might be seen by his people. Private representations had repeatedly been given at the royal palaces by amateur casts made up of immediate members of the royal family previous to 1901, but in that year the company of the Theater Alexandre, the stage theater, was given permission to present "Ivan the Terrible." It achieved an instant success as popular as it was artistic and thereafter was played continuously for three years.

Mr. Mansfield will say farewell on Wednesday night in his revival of the fascinating "Beau Brummel," a role which, whatever may be the artist's other achievement, will remain in the hearts and minds of many as his most finished characterization.

Nothing need be said of the size and efficiency of the Mansfield company or of the massiveness or splendor of his productions. His pre-eminence on these points is established. Today the Mansfield organization arrives with a special train of eleven cars at 3 o'clock.

### "TRILBY" AT THE GRAND

The long heralded summer stock season will be inaugurated at the Grand tonight by Miss Percy Haswell and the George Fawcett company. The opening play will be Paul Potter's dramatization of Du Maurier's famous story of "Trilby." As is well known by all who have read the late Du Maurier book, "Trilby" is a very eccentric story and in dramatizing it Paul M. Potter achieved a remarkable success.

The first act which takes place in the studio of three Britishers in the Latin quarter of Paris introduces the leading characters of the drama and sketches quickly and in sharp outlines their relationship. Tuffy and the Laird are discovered to be in love with Trilby and Little Billee is angry because she has been sitting for Durien. Then Trilby makes her entrance with the familiar cry "milk below" and Svengali comes out and makes music divinely and proves his pow-

er about to sing and they must not enter the auditorium then. They take their places at a window looking from the foyer from which they see the stage.

The Hungarian band starts playing and La Svengali appears. They recognize her as Trilby. She sings "Ben Bolt" while under the hypnotic influence of Svengali and a moment later appears in the foyer on the arm of Svengali, who in the remembrance of his less successful days spurns all knowledge of the trio. Little Billee speaks to her, but still under Svengali's hypnotic influence she laughs tauntingly at him and leaves the scene on the arm of her manager, who escorts her to the stage for the next song. Then Svengali is berated by the three artists and in a paroxysm of rage he drops dead. Just as the manager rushes in excitedly with the news that La Svengali has made a complete failure of her second song. The death scene is realistic and the curtain descends on an intensely dramatic climax.

The last act shows Trilby under the care of her old friends and on the road to recovery. Her eyes, however, catch sight of a photograph of Svengali, the

Palmer, Dorothy Seymour, La Reine Cumley, Nadine Sydney, Helen Bates, Hazel Loving, Fenton Stewart, Josephine Bostyn, Bessie Searl, Zo Zouze, Lillian Brown, Martha Scott, Mae Tobin, Frankie Scott, Minerva Brooks, Katherine Lacey, Mad Wilson, Della Gale, Belle Mason, Cecile Burns, Fannie Cross and others.

### THE STAR

The Dainty Patee Extravaganza company will be the attraction at the Star this week, opening with a matinee today. This organization is under the management of J. H. Barnes, who is a veteran in the matter of putting together burlesque shows.

The entertainment opens with a burlesque entitled "A Night at the Hotel Waldrough," which serves to introduce twenty or more pretty girls and funny men in a melange of song and mirth. The closing burlesque, "The Wrong Mr. Corbett," also furnishes much entertainment.

The vaudeville acts include Miss Dora Denton and a few songs, Renzetta and Belair, comedy acrobats, Sisters Ward,

place with evening dress. It is not usual to stand on your head in the \$1.00 boxes or to sit on the edges of private boxes. Gymnastic performances of this sort are calculated to distract the attention of the audience from the play.

It is considered bad form to throw things at the actors, who are bred men who does not like a play either drops quietly asleep or else goes outside to see a man about a dog.

If you have paid for one seat, don't occupy half a dozen by ostentatiously distributing your hat, coat, stick, gloves and other personal property over the other five. This shows greediness and may lead to blows.

Occupants of the first row of the dress circle should not put their feet on the edge of the tier. Behavior of this sort is calculated to disturb the actors and to obstruct the vision of the other occupants of the rows immediately behind. It is bad form to play leapfrog in the foyer. There is plenty of room in the street outside.

### RICHARD MANSFIELD'S BIG REPERTOIRE

"Ivan the Terrible" is the twenty-fifth role which Richard Mansfield has played. Here is a summary of the distinguished artist's career; giving character, play and place and date of first production.

- Baron Chevalier in "A Parisian Romance," Union Square theater, Jan. 10, 1883.
- Karl in "Prince Karl," Boston museum, April 5, 1886.
- Dr. Jekyll and Mr. Hyde in "Dr. Jekyll and Mr. Hyde," Boston museum, May 9, 1887.
- Andre Rossini Marie de Jaded in "Monsieur," Madison Square theater, July 18, 1887.
- Richard in "King Richard III.," Globe theater, London, March 16, 1889.
- Humpy Logan in "Master and Man," Palmer's theater, Feb. 1, 1890.
- George Brummel in "Beau Brummel," Madison Square theater, May 17, 1890.
- Don Juan in "Don Juan," Garden theater, May 18, 1891.
- Emperor Nero in "Nero," Garden theater, Sept. 21, 1891.
- Tittlebat Titmouse in "Ten Thousand a Year," Garden theater, Feb. 23, 1892.
- Arthur Dimmesdale in "The Scarlet Letter," City theater, Sept. 12, 1892.
- Shylock in "The Merchant of Venice," Hermann's theater, Oct. 23, 1893.
- Capt. Bluntschli in "Arms and the Man," Herald Square theater, Sept. 17, 1894.
- Napoleon in "Scenes From the History of Napoleon Bonaparte," Herald Square theater, Nov. 26, 1894.
- Don Pedro XIV. in "The King of Peru," Herald Square theater, May 8, 1895.
- Rodri in "The Story of Rodri," Garrick theater, Dec. 8, 1895.
- Sir John Sombras in "Castle Sombras," Grand opera house, Chicago, Nov. 13, 1896.
- Dick Dudgeon in "The Devil's Disciple," Hermann Bleeker hall, Albany, Oct. 4, 1897.
- Eugen Courvoisier in "The First Violin," Hollis Street theater, Boston, April 18, 1898.
- Grano de Bengra in "Beau Brummel," Garden theater, Oct. 3, 1898.
- King Harry in "King Henry V.," Garden theater, Oct. 3, 1900.
- Monsieur Beauchef in "Beauchef," Garrick theater, Philadelphia, Oct. 7, 1901.
- Brutus in "Julius Caesar," Grand opera house, Chicago, Oct. 14, 1902.
- Prince Karl Heinrich in "Old Heidelberg," Garden theater, New York, Oct. 12, 1903.
- Tsar Ivan in "Ivan the Terrible," New Amsterdam theater, New York, March 1, 1904.

### PRESS AGENT IS ALSO THE CRITIC

Next to the expedient of carrying one's own critics about the country on salary Viola Allen believes that in the condition of theatrical affairs existing in certain sections of Illinois she has found the most attractive system of dramatic criticism that America has thus far devised, says the New York Globe.

As fond as she is of Broadway and as kind as she has been to the metropolitan critics to her, Miss Allen declares that humble little one-night stand Peoria is the very center of the players' paradise. Bert L. Heylman, of that city, unknown

London, have made arrangements with Hamlin and Mitchell whereby the Chicago extravaganza, "Ebers in Toyland," will be taken to London next season to be pitted against the Drury Lane specialties which are being given at the "Bird Center" which have enjoyed an enormous vogue in the West. The cartoons

**MAY BOOTH AND EVA WARD**

With the "Dainty Patee Company" at the Star This Week

Boston early in the season at the historic old Boston theater. The libretto is by Frank Pixley and the music by Victor Herbert.

Glen MacDonough has completed his dramatization of the famous "Bird Center Cartoons," which have enjoyed an enormous vogue in the West. The cartoons

influence is exerted and she dies as the curtain goes down.

Miss Haswell will assume the title role and Mr. Fawcett will play Svengali. Special reference has been made to prices heretofore, and the management wishes to state that the low summer rates of admission will prevail.

### THE FOUR COHANS AT THE METROPOLITAN

The Four Cohans and their company now on their farewell tour under the management of Fred Niblo, presenting