

# NEWS FROM THE THEATRICAL WORLD

## Three Scenes From "Bought and Paid for"



ers and soloists that the highest salaries can command. When it is announced that this unequalled organization will be here at the Lyceum matinee and night this fall, with Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, as soloists, it is an assurance that the people in this city may expect to hear the same class of entertainment that has made the name of Sousa so famous throughout the world.

"Officer 666," the famous farce that has kept New York and Chicago keyed up to the altitude record in the laughing line for a year, is one of the smartest plays that has been produced in America in 20 years, and its local presentation in this city, which is to occur soon, is awaited with pleasurable anticipation.

The impending revival of Gilbert and Sullivan's best comic operas, "The Mikado," "Pinafore," "Patience" and "The Pirates of Penzance," to be given at the Lyceum in October, furnishes brilliant food in anticipation. In the first place there

eras designated by titles other than the names of the leading tenors.

Yielding to the insistent demands of her friends and managers, critics and admirers, Madame Calve came out of her retirement last year to appear as "Carmen" in her own condensed version of the opera, in costume and with scenery. So successful was the experiment, that this year she has added "Cavalleria Rusticana" to her repertoire of tabloid opera. Madame Calve is assisted by her handsome young husband, Signor Galileo Gasparri, an Italian tenor of great note in his native country.

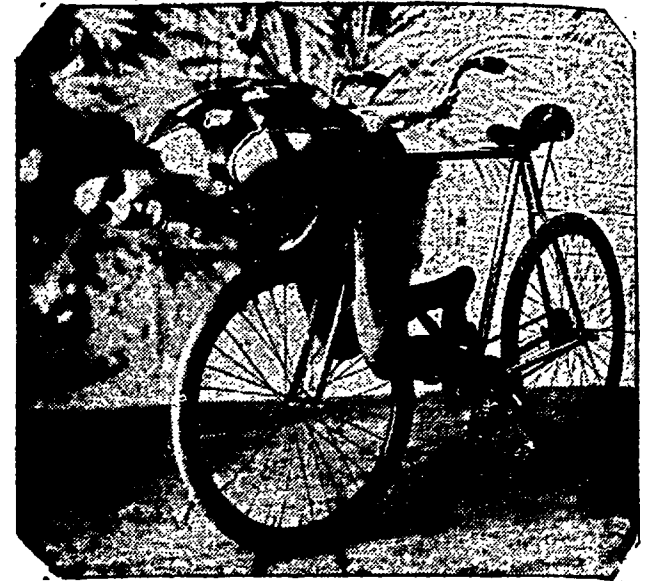
Mme. Calve and company will appear at the Lyceum in November.

### AT THE ORPHEUM

Gus Weinberg of "The Burgomaster" fame, and one of the most popular comedians even seen in Duluth, will headline this week's Orpheum bill, in one of George Hobart's sketches, "Mein Liebchen."

Mr. Weinberg has been seen many times before Duluth audiences in musical comedies, but never in anything

## ONE OF THE SCHARR TRIO OF CELEBRATED CYCLISTS AT EMPRESS THIS WEEK



a young doctor patiently awaiting a "victim." His first case is a woe-ladden with a toothache. Preceding him comes a fresh youngster who comes in to see the fun when the tooth comes out. There is fun aplenty. These two dummies and Howard himself all seem to be talking at once and many a witty "party and touch" is exchanged. The mechanics are remarkable mechanisms and move about in a wonderful life-like fashion. One of them sings a song and a most wonderful feat is accomplished when Howard brings one of the figures into the audience and



### AT THE LYCEUM

The story of "Bought and Paid For," which will be the week's attraction at the Lyceum starting tonight, revolves about four people. First, Robert Stafford, a self-made, self-cultured millionaire. Second, Virginia Blaine, an honest and true girl, as well as a soft-voiced operator at a telephone exchange. Third, Fanny Blaine, her sister, and fourth, James Gilley, her sister's husband. Stafford falls in love and is drawn to Virginia Blaine through her helping him to get his long distance calls. He also likes her voice and finally it occurs to him that she should be both handy and ornamental about an apartment. He tells her so. She admits, ingeniously but sincerely, that she is more or less fascinated by his wealth and that she does not love him. If he thinks she will learn to love him in time, she is willing to try. They are married. Two years later Stafford is still good, but he will drink. He has bought his wife all the clothes and jewels she can wear, given young Gilley a \$5,000 a year position and gone on making money himself, but he will have his drink. His wife detests him when he is sloshing around in his cups. Thus it occurs that in the second act, Stafford comes home artificially illuminated after a family party at the opera, disgusts his wife by forcing his attentions on her, and finally breaks in the door of her chamber to show that he is boss. The next morning she leaves him. He is sober, thirsty, apologetic and remorseful, willing to take back anything he said, but will not promise to stop drinking. They separate. Three months later, with the Gilleys back in a cheap flat and the wife clerking in an Eighth avenue store, the two are brought together and happiness reigns. The comedy is in the character of James Gilley, the simple, conceited little shipping clerk, working for \$14 a week and just waiting the time when some of the men find him out and give him his chance. He is full of advice for everybody. In the cast are such splendid artists as Diva Marolda, Josephine Drake, Gertrude Rudd, George MacQuarrie, Hobert Cavanaugh, Adrain Roseley, Arthur Wood and others. The production is one of absolute completeness.

Joseph F. Sheehan, America's greatest tenor and idol of every man's lover, in the country is com-



ing to the Lyceum theater for two nights, commencing Monday, Sept. 16.

Joseph Sheehan needs no introduction, he is universally acknowledged the greatest of all American tenors and his company for the past three years has been proclaimed the foremost opera company in America, but this year he has by far outdone himself and surrounded himself with the greatest cast of stars ever heard in English opera. In selecting "Il Trovatore" for the first performance in this city, he is giving us the greatest and the most popular opera of modern times, and in so doing has struck a responsive chord in public favor. To those who have heard "Il Trovatore," the opportunity of hearing the great tenor solo "di Quella Pira," sung by the greatest of American tenors, of hearing the stirring "Anvil Chorus," by a company of selected voices, of hearing the world renowned "Miserere" in the tower scene and a score of other famous numbers will be a welcome treat. To those who have never heard this great opera it will prove a most happy surprise.

No better proof of the hold "Il Trovatore" has on the public can be given than the fact that those who have heard it once never lose an opportunity of doing so again and again. Add to this the fact that probably never before has it been sung in English by such a famous organization of stars and nothing remains to be said. Mr. Sheehan has selected from his

various companies the principal best fitted for the different roles and thereby truly making an all-star production. The famous Sheehan chorus and special orchestra in addition to the double cast of principals make an ensemble of 100 people carried by this famous company.

"The Chocolate Soldier" will appear at the Lyceum soon. This Strauss opera will be presented here by a special company of 80 with an orchestra of 25.

John Philip Sousa has traveled farther and given more concerts than any other musician. In the tours of Sousa and his band during the last 20 years, they have covered over 600,000 miles, and given more than 9,000 concerts, and Mr. Sousa has personally conducted the band whenever it has appeared. He can claim, with this record, that he has given more concerts than any other man in the history of music. Sousa and his band have been heard all over the world by millions of people, for the audiences they have delighted have often been vast in numbers, even reaching the almost incredible figures of 100,000 persons in one day.

Sousa is proud of the fact that, in all these years, he has kept his band up to the highest standard, and wherever it has appeared, the public have heard the same quality of excellence. There is but one Sousa's band, and a Sousa concert always means the hearing of the finest play-

is the cast with its remarkable roster which includes DeWolf Hopper, Blanche Duffield, Eugene Cowles, George MacFarlane, Kate Condon, Arthur Aldridge, Viola Gillette, Arthur Cunningham, Alice Brady and Louise Barthel. The next consideration, which perhaps is a dispiriting one, is the prospect that these revivals will cast upon the present day brand of musical comedy by comparison, for they represent a golden age in English operetta which only came to an end when Sir W. S. Gilbert and Sir Arthur Sullivan quarreled over some trivial item of expense attending the production of "The Gondoliers," their last joint work, after a successful collaboration which had extended for over 23 years.

When people go to hear "Carmen" now, they go to hear the tenor; when they go to hear "Cavalleria Rusticana," they go to hear Caruso. But a few years ago things were entirely changed about. Then people crowded to hear "Carmen" and "Santuzza," for those roles were then taken by Mme. Emma Calve. And this one fact, if no other, proves that the place she left vacant when she retired from grand opera is still unfilled.

"Carmen" has ceased to mean "Carmen," and now means "Don Jose;" "Cavalleria" is no longer "Santuzza," but "Turiddy." It is doubtful if the present generation will ever see those two popular op-

but pure comedy roles. Orpheum audiences will have an opportunity of seeing more serious work this week, for his part in "Mein Liebchen" is not entirely comedy. It has a vein of pathos running through it.

George Hobart's playlet, "Mein Liebchen" (My Loved One) is without question one of the most delightful plays that the pen of this famous author and playwright has yet produced. It is beautifully simple and tells in a realistic way the tale of love of the owner of a department store for one of the young girls employed there. She was the only child of an old German musician, whose infirmities incapacitated him from further usefulness as far as earning possibilities go.

The father is warned by a jealous superintendent that the young swain is not sincere in his motives and he tremblingly awaits the arrival of the rich man, who has sent the daughter a box of confections in which is hidden the solitary symbol of their engagement. When the father finds that the merchant is sincere and that he has come to ask for the daughter's hand, there is much real German humor in his astonishment and the plot is cleverly worked out. Joseph Hart has produced the little character study with infinite care. The role of the old German is played by that excellent character actor Gus C. Weinburg, who will be best remembered as the Burgomaster in the musical play of that name.

There is no doubt that Howard is the most original ventriloquist before the public today. He appears first as

... makes him speak. Howard is a Scotchman who has attained exceptional success in this country. He and his automatons are garbed in the picturesque Scotch kilts.

La Petite Mignon, a dainty bit of a girl with cleverness in excess of her size, has a new method of mimicry. Her representations of prominent players are in a comedy vein, and while the original is faithfully portrayed, it is in the spirit of caricature. La Petite Mignon is a capable comedienne, with an unusually big singing voice, making with her good mimicry a combination of more than usual interest.

Like a song carrying fond memories down the lanes of time is "The Call of the Sixties" as played by Dane Claudius and Lillian Scarlet. This train are excellent banjoists and by "straight" playing won their way to headlines, but they reached their real climax in the happy novelty they have devised in playing the old songs of war times. Revivals are always thrilling if sincere and there is a truth and fidelity to the original music that makes the act most stirring and elating. A score or more of such things as "Clementine," "Old Dog Tray," "Ole Dan Tucker," and "Grandfather's Clock," are played by them. They dress appropriately and show scenes of those troublesome times of 50 years ago.

Most of the time they are on the stage, the Two Alfreds are head to head and two high.

They have a wonderfully developed sense of balance and accomplish a number of remarkable feats in going from the floor to hand to hand and head to head positions. They are clever musicians as well as powerful acrobats and their playing of mandolin and guitar while in their difficult and awkward poses is real music.

As attractive as the name would sound on a hot summer day is "Ocean Breezes," in which Maud Ronair and Joe Ward will appear this week. This clever pair of entertainers have found a delightful vehicle in this sketch written for them by Keller Mack and Frank Orth. The action takes place on a boardwalk of a seaside resort and is brimful of smart dialogue, clever dancing and catchy songs. Three of their selections are "The Only Way," "Wild, Wild Waves," and "I Feel Like Lovin'."

The Aerial Sherwoods complete the bill. A man and woman gymnast in startling feats in mid-air.

The Kinodrome and the orchestra concert will complete the bill, which will continue all week with a daily matinee.

The players who will assist Miss Ethel Barrymore in the presentation of J. M. Barrie's "The Twelve Pound Look" on the Orpheum circuit are Percy Standing, Miss Suzanne Sheldon and James Smith. Miss Sheldon and Mr. Standing were with Miss Barrymore in "The Twelve Pound Look" when it was originally presented at Charles Frohman's New York Empire theater.

Distinctive songs are Minnie Allen's forte. The material she is using on her present Orpheum circuit tour is highly original and contains one song called "Legerdemain," which is a burlesque on a conjurer. While singing the lyrics, Miss Allen performs and exposes many "a slight of hand man's" favorite trick.

A tabloid melodrama that is both gripping and well played is "The Bandit," presented by E. Frederick Hawley & Co. The piece abounds with thrills and gives Mr. Hawley an opportunity for one of the finest bits of character impersonation yet seen over the Orpheum circuit.

**AT THE EMPRESS**

For the week commencing matinee today, the patrons of the Empress are promised one of the strongest vaudeville and picture programs of the present season. The management of the Empress is making every effort to offer only the best talent obtainable and the large crowds that are in attendance at each performance are ample proof that the theater-going public fully appreciate the excellence of the entertainment offered them from week to week.

The Scharr-Wheeler trio, sensational comedy bicyclists, will be a special feature on the coming week's bill. This attraction is spoken of by performers and public alike as being one of the greatest cycling acts in existence. The Scharr-Wheeler trio comes to Duluth from the Palace



theater, London, and is the season's latest importation. It was a permanent fixture at the London Hippodrome for six months and Paris, too, voted it a great success. Two clever gentlemen riders and a winsome young miss comprise this aggregation and their feats upon the bicycle promise to put the capstone upon all previous exhibitions of bicycle-riding ever presented at the Empress. In realms of the cycle world, the name Scharr-Wheeler is as famous in America as in Europe for American theatergoers, who have not seen this famous trio have at least heard of their wonderful feats. This act is full of thrills and the daring riders perform sensational and hair-raising feats with a rapidity that is bewildering. In addition to the sensational features of this attraction, one of the trio is a very clever pantomime comedian and keeps the audience in very good humor with his funny antics. The following is a notice from the St. Paul Pioneer Press: "The show at the Empress this week is easily one of the best of the present season. Heading the bill is the Scharr-Wheeler trio, sensational cyclists. This trio is composed of two gentlemen and a clever young lady, who performs some wonderful feats on the bicycle. Their novelty is easily one of the best ever presented in St. Paul, their work all being done in an exceptionally graceful manner and this combined with the speed with which they accomplish their various feats makes theirs one of the most interesting bicycle acts before the public."

An exceptionally versatile pair of entertainers are DeVoy & Dayton, who will offer a nifty singing, talking, dancing and piano specialty. Each of this clever pair are adepts at each of the above mentioned styles of entertainment and they will no doubt create a decidedly favorable impression during their coming engagement at the Empress. In addition to being a comedian of more than ordinary ability, Mr. DeVoy is a writer of note and has written most of the material used by Miss Dayton and himself. DeVoy & Dayton have won an enviable reputation for themselves on the various vaudeville circuits all over the country as entertainers of class and the patrons of the Empress are guaranteed 15 minutes of solid entertainment by this attraction.

The third vaudeville attraction for the week will be Eddie Hill, who is heralded as being one of the very best singing and talking entertainers in vaudeville. Personally Mr. Hill is a pleasing, well-groomed young fellow with a graceful stage presence and a quietly humorous manner. He tells

his jokes in a refined and intelligent style, which adds greatly to their effectiveness. Added to this and of equal importance is the fact that he has excellent material and plenty of it. His gags are all good and he seems to have an inexhaustible supply of them. In fact, so good are his gags that the audience in loth to let him go. In addition to his ability as a comedian, Mr. Hill is blessed with a pleasing voice which he uses to excellent advantage in the rendition of several of the late popular airs.

A special photo play feature for the week will be "Coronets and Hearts," a stirring dramatic release produced by the Vitagraph company. This beautiful film tells a story of a young English nobleman, who while visiting this country, falls in love with a beautiful young heiress. He proposes and is accepted, but upon advising his father of his intended matrimonial venture, he is told that he must marry for money. Later Lillian learns of this and spurns the young earl. He being heartily ashamed of himself, relinquishes all claim to his title, goes west to become a rancher. Several years later he saves a train from being robbed by a band of desperadoes and it happens that Lillian and her father are passengers on this same train. It is only natural that the young man is forgiven and all ends well. This produced with infinite care by the Vitagraph company and is one of the best dramatic films ever presented by them. Simla, one of the hill towns of India, is shown with all its grandeur by the Edison company. This picture is a most beautiful one and all lovers of travel pictures will take rare delight in this offering. "The Live Wire," a breezy western comedy by Pathe completes the picture program for the week.

**AT THE SAVOY**

For the week commencing Monday afternoon, the patrons of the Savoy are promised one of the strongest vaudeville and picture programs of the present season. The management of the Savoy is making every effort to offer only the best talent obtainable and the large crowds that are in attendance at each performance are ample proof that the theater-going public appreciate the excellence of the entertainment offered them from week to week.

The Casods in a musical novelty act are said to be wonders with the different instruments they play. No doubt this team will make a hit with the music loving public.

Next on the program comes Frank Perry, comedian. From advance reports Mr. Perry must be some comedian as he has been a hit wherever he has played, with his talking, singing and dancing. He will no doubt win the good favor of his audience.

Three reels of snappy, up-to-date pictures will be shown. Don't forget the Savoy orchestra.

**"THE ONLY SON"**

Those who saw the performance of "The Only Son," in New York and later the modified version as it is being played by Thomas W. Ross like the play as it now stands much better. Some of the critics thought that as the play was originally there was just a trifle too much of the morbid overshadowing the splendid humor in the play. That Chicago liked the new version is attested by a record run of six months in that city. Mr. Ross expects to star in the present version of "The Only Son" for some time to come.

**AT THE DIAMOND**

Robert Gumm, manager of the Diamond theater, 24 East Superior street, wishes to announce that he has at an enormous expense, secured first run pictures of the following makes: Thanhauser, American, 101 Bison, Keystone & Brorco, and several others. These pictures are different from any being shown in Duluth. A visit to the Diamond will convince you of this fact. Although the cost of running such pictures as these is enormous, there will be no increase in prices. Week days 5 cents. Sundays and holidays, 10 cents. Our program consists of four first run, (the newest) pictures.