

ORPHEUM HAS LIGHT OPERA; 'FAIR & WARMER' AT LYCEUM; GRAND OFFERS VAUDEVILLE

*Bainbridge Company Opens Today in "Firefly."
Lyceum Players to Present Farce.
Varieties Booked for New Grand.*

A MUSEMENT aplenty is on Duluth's schedule for the remainder of the summer—and for the remainder of the year, to tell the complete story—what with dramatic stock at the Lyceum, a light opera organization at the Orpheum and vaudeville at the New Grand.

The newer purveyor of entertainment in the city is the Bainbridge company, which at the Orpheum will present "Firefly" as the initial offering of a five weeks' season, during which two musical comedies or light operas will be sung each week. The Bainbridge personnel includes several players of more than limited note and a chorus which has provided productions that Minneapolis critics—where the company has been on view some eleven weeks—have lauded unreservedly. The organization comes to Duluth intact, but for Raymond Crane, who has given the Mill City a genuine comedy treat, and I am led to believe that the Duluth engagement will be very much worth while. We shall see.

FAIR AND WARMER always is a welcome forecast in Duluth, and the announcement this week that Avery Hopwood's particular "Fair and Warmer" undoubtedly will find a genuine response from patrons of the Lyceum, where the saucy farce will be offered as the third of the contemporary series by the Lyceum Players. Duluth has seen this amusing piece several times, but it loses none of its alre piquante because of that, and undoubtedly Mr. Morrissey's theater will have one of its best weeks.

Jim McWilliams, hailed as the high-priced male songbird in vaudeville comes to us as the toplineer for the New Grand beginning today. "A Burst of Clean Comedy," good entertainment for hot weather, is his skit, performed with the assistance of a man's size piano. Herb Denton and his players in a split-second comedy, "Poughkeepsie," and three other acts complete the bill—except, of course, for the pictures.

THE acquisition of more than 500 plays, all new to the English-speaking stage, and representing the tried and successful work of more than a dozen modern playwrights, is the enterprising feat which Manager A. H. Woods has just performed. It includes, besides the ownership of the hundreds of pieces already acted at the Yiddish theater, the entire play output of that institution for the next ten years. Mrs. Woods, by the way, was a visitor to Duluth last week.

It is Mr. Woods' idea that the vital, essential and infallible quality of genuine human comedy and drama is in many of these successfully presented plays, and that their proved human appeal translated into English and acted by capable and suitable actors will make them valuable additions to the American English-speaking stage.

By this deal Mr. Woods comes into possession of plays by such noted Jewish authors as the late Jacob M. Gordon, who was called "the Shakespeare of the Yiddish drama;" Max Gabel, Leon Kobrin, Moses Richter, Nahum Rackow, S. Kornbluth, Samuel Stenberg, Anshel Schorr, Z. Libin, Joseph Latelner, Isidor Lillian and William Siegel. These plays will be presented by Mr. Woods either on the English-speaking stage or on the screen, depending on the character and nature of the play and the varying conditions of the theater. He believes that he has found an inexhaustible mine of entertainment for both fields in these plays, especially since the growing recognition of the Yiddish theater by both the English-speaking press and public.

Five of these plays are already in preparation for production on the English stage. They include "The Unknown Woman" and "The Man and His Shadow," by Z. Libin and Marjorie Blaine, and "Public Opinion," "Lost Youth" and "Clear Conscience," by Max Gabel. All of these have won extraordinary success with Yiddish audiences. "The Unknown Woman" will be Marjorie Rambeau's starring vehicle next season.

ONE of the most ancient problems of the theater—whether or not an actor has a right to complain, kick, grouse, remonstrate and become cantankerous over the dressing-room assigned to him—has just been settled in a court of law. It seems that a certain Albert Gran, more or less well known upon the boards, did object to his dressing room and did refuse to give a performance unless he had quarters more suitable to his dignity and his comfort. Whereupon he was informed by the company manager that he could either dress in that room or not play, to which Mr. Gran answered that he would not play. And he didn't. Another actor was brought from New York to fill his place in the production. More than that, the Charles Frohman corporation brought suit against Mr. Gran for the railway fare of the substitute.

Mr. Gran filed a countersuit for two weeks' salary, alleging he was entitled to that sum under his contract. The court ruled, however, that by refusing to dress in the room assigned to him he had practically discharged, fired or canned himself, and that he was entitled to no relief under the two weeks' notice clause in his contract. This decision has caused great excitement in the Lambs' club, New York city.

THE drama called "The Good Bad Woman," seen in Duluth recently and which is now on tour toward the Pacific coast with a so-called "all-star" cast, has just lost the services of Robert Edeson. His role has been taken by Fred Tiden, who has acted here in "Upstairs and Down" and "Peg 'o My Heart." He was scheduled to appear also in "Lombardi, Ltd."