

Many Parts Played by Louis Mann in His Time



LOUIS MANN and his wife CLARA LIPTON in "All on account of Eliza." Mann as Hochstuhl

LOUIS MANN has created many interesting stage characters in his long career as an actor. He began as a Shakespearean actor, and as a youth was associated with a San Francisco stock company in which Lawrence Barrett and John McCullough played the leading roles. Those early days were also memorable for his association with Viola Allen in the support of the elder

Salvini. Those were days of serious work. It was not until he joined Charles Dickens and created the role of Dick Winter in "Incog," since successfully revived under the name of "The Three Twins," that he "found" himself as a character actor. He also found a wife—Clara Lippman (Mrs. Mann) one of the author's many notable stage characterizations in his repertoire. He created the role of Herr Von Moser in "The Strange Af-

terances of Mrs. Brown." He was the original Hans in "The Girl from Paris," and it was in this play that he originated the catch line, "It is to laugh." Hans Nix in "The Telephone Girl" was another Mann creation. He was the original Franz Hochstuhl in "All on Account of Eliza," a delightfully quaint role that added greatly to his reputation. His Peter Prinsloo in "The Red Kook" coming at the time of the Boer war and typifying the Boer character attracted a great deal of attention. In Clara Lipman's play of "Jule Bon-Bon," in which husband and wife jointly starred, he created the role of Poujol, which was credited with being one of the most remarkable character delineations ever seen on the American stage. In London, where the play was produced subsequent to its presentation in America, the critics disliked the play but conceded that the character of Poujol was marvelously conceived and acted.

Mr. Mann's Von Walden in "The Second Fiddle" was a notable achievement. The baron was a lovable character and his German dialect was delightful. Two years ago Mr. Mann visualized the character of John Krause, the old watchmaker in "The Man Who Stood Still," and last season he made known the role of Gottfried Plittersdorf in "The Cheater." Both of these characters were drawn with the keen and analytical skill of a great artist. With the exception of Baron Von Walden, Mr. Mann has in recent years devoted himself largely to the characterization of old men. In "Elevating a Husband" his latest play, which he makes known at the Brandeis this week, he again assays the role of a young man, and his success is said to be such as would be expected from an actor of his varied experience and acknowledged versatility.

Mr. Mann really made his start in the theatrical profession as a "transformer." The experience was valuable, but frequently painful and detrimental to the artistic impulse. In the first semi-amateur "troupe" with which he was associated as a callow youth, the meagre company presented "Camille," and even attempted Shakespeare. Young Mann played everything from Armand to Hamlet. On one occasion the "troupe" repeated

the week commencing this afternoon. The difference between the general run of extravaganzas and the "Hastings Show" is not only noteworthy in the superiority which emanates from ridiculous funny situations, and the healthy plot of "An Ocean Joy Ride" and "At the College Inn," and, oh, what joy in the two merry skits in which the entire cast is engaged to keep the laughing muscles of their audience in continuous action!

The company embraces a cast of fifty people and has among its vaudeville features the excellent specialties of the ever popular Harry Hastings, Barney Toye, Hill, Cherry and Hill, the singing four; Bohannon and Corey; Seymour, Dempsey and Seymour; the Dancing Kleins, Mona Raymond, Edna Hyland and others of equal prominence. The "Hastings Show" is scheduled to entertain during

they wish to attend, and many object daily during sheep show week. Luckily, the chorus is composed entirely of spring lambs.

Arrangements have been made by the theater patrons residing in such cities as St. Louis, Kansas City, Omaha, St. Paul, Minneapolis, Milwaukee, and other points contiguous to Chicago may have seats reserved for them by telegraphing the theater the number of seats they want and the price. For the engagement of "Excuse Me." The prices at the Studabaker are: Lower floor, \$1.00; balcony, \$1 and 75 cents.

This arrangement has been made because many people are going to Chicago and do not wish to wait to secure good seats until the night of the performance

will be the magnet at the Gayety twice

daily during sheep show week. Luckily,

the chorus is composed entirely of spring

lambs.

It is pleasure and a privilege to herald

the coming of such an organization as Miner's Americans, which will be the attraction at the Krug theater for the week beginning with usual Sunday matinees.

Miner's Americans this season offer a bigger and better entertainment than ever before.

They offer three burlettas instead of the usual one or two, and, in addition, an olio of good vaudeville acts of the first water. The burlettas to be presented here for the first time are

"The Song Hits of the Season," "The Little Blonde Man" and "A Country

School."

A big feature with Miner's Americans is the chorus—a group of twenty pretty girls who sing and

dance as well as look striking enough to

attract a bunch of real "American Beauties."

Miss Margaret Flavin, a stellar prima donna, lured from the legitimate stage by Mr. Miner, has the leading

feminine roles with the organization. She

is a striking beauty, accomplished in all

the stage arts and possessed of an im-

mense personality. Miss Flavin was last

seen here in "A Knight for a Day," in

which she was featured for three seasons.

Another legitimate stage favorite with the Americans is Hans Reed, the diminutive

lithesome comedian. In support of these artists are such well known people as Joe Burton, Miss Louie Rice, Fred C. Collins, Chester Nelson, Valentine and

Bell and Felix Rueh.

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