THEATERS.

BILLS OF THE WEEK

"A Lady of Quality" and "Sherlock Holmes"—at the Metropolitan.

"The Heart of Maryland"—at the Bijou.

"Miss New York, Jr."—at the Dewey.

In making her initial appearance as a star in this city, Eugenie Blair, supported by a strong company, will present Stephen Townsend's dramatization of Mrs. Frances Hodgson Burnett's famous novel, "A Lady of Quality," for an engagement of four nights and Wednesday matinee at the Metropolitan, opening to-morrow night. (*"A LADY OF QUALITY."*)

The play deals with the subject of the right of a woman who has fallen to rise again; to maintain her self-respect and to work out her complete redemption.

Miss Blair's interpretation of the stellar role is not only a profound study of character, but a notable exhibition of acting.

EUGENIE BLAIR.
In "A Lady of Quality" at the Metropolitan the first part of next week.

Another adjunct of the production which is not to be lightly considered is that of Miss Blair's costumes, which are magnificent.

The dramatic zenith of the play is arrived at in the fourth act, which is the scene of that fateful encounter between "Clarinda" and her implacable enemy. At this point Miss Blair bears the scene to its tremendous catastrophe with irresistible might.

Mrs. Burnett has made "Clarinda Wildairs" the flower of the ultimate splendor of womanhood. The audience begins to sympathize with her from the hour of introduction, and follows her with keenest concern through all the after experiences of her career.

The play exhibits Clarinda in three well-defined stages of this development. She is seen first in the early dawn of womanhood, in man's dress, noisily celebrating her birthnight feast in the company of roystering winebibbers, playing a match at foils with Sir John Oxon, and trolling a reckless drinking song. She glides away and before that scene fades, reappears in her woman's clothes, a vision of loveliness and grace. The next stage of development takes Clarinda through her girlish fancy for the seductive but ill-omened Jack Oxon, and down to the tragic moment when goaded past all human endurance, she deals the involuntary blow that lays him dead at her feet. The whole character is strong and fascinating.

"Sherlock Holmes" as brought to life by the experienced art of the greatest American dramatist, William Gillette, may be said to be a deductive belonging to the present "age of electricity." The electric touch of the dramatist was needed to give a semblance of real life to Dr. Doyle's world famous character. (*"SHERLOCK HOLMES."*)

The play opens in the house in London of James Larrabee and his wife Madge, a pair of adventurers. At Homburg they have met Alice Faulkner, a young woman whose sister fell foul of a man of royal blood and who when dying left to Alice papers and photographs which incriminate the young nobleman. He is about to be married and his agents are seeking the documents. The Larrabees recognize the value of the papers for the purpose of blackmail and are trying to force them from Miss Faulkner, who with her mother is practically their prisoner in the London house.

At a critical moment, when the Larrabees seem about to secure possession of the papers, Sherlock Holmes, who has been engaged by the nobleman who wishes to regain the letters and photos, appears on the scene. He sets about his work at once and by a skilful ruse learns the exact spot in which the desired package is concealed. While he is doing this, however, he falls in love with Miss Faulkner and when she delivers over the documents he hands them back to her, at the same time warning the Larrabees to see that no harm comes to her. Larrabee seeks the aid of Professor Moriarty, the spider of crime, whose web stretches over all London.

Moriarty takes the case for the sake of defeating Holmes, who is his greatest enemy, though the pair have never met.

The duel between the two masters begins. They come together in the detective room in Baker street, when Holmes outwits the professor and sends him away humiliated. Then the Larrabees plan to trick Holmes and deliver him over to Professor Moriarty, who wishes to kill him. Miss Faulkner's interest in Holmes is shown here, for she does her best to frustrate Larrabee's design.

The final moments of the play are devoted to sentimental disclosures, and the happy way they end will please everybody.

For the present season the chief musical attraction that comes from abroad is Herr Eduard Strauss and his famous orchestra of Vienna, which comes under the direction of Rudolph Aronson of New York. Manager Aronson has consummated arrangements for a grand trans-continental concert tour, which will occupy most of the season and will include many of the principal American and Canadian cities. No orchestra of Europe is more perfected in all its parts than is the great Vienna organization, while its distinguished director stands in the very front rank of conductors, as every musical person knows. Herr Strauss has provided his most brilliant programs for the tour, which will include numbers of works by American composers and numerous works by Eduard, Josef and Johann Strauss. The programs also are rich with selections from the entire range of musical authorship. The great organization will appear here on the evenings of Jan. 20, 22 and 24, and the afternoon of Jan. 23 at the Lyceum Theater. The sale of seats and boxes for the four concerts opens at the Metropolitan Music company's store Monday morning. (*STRAUSS AND HIS ORCHESTRA.*)

The Rogers Brothers in Central Park will be the attraction at the Metropolitan the week of Jan. 20, opening Sunday night and playing the entire week. The Rogers Brothers are prime favorites, no matter in what piece they appear. Their present vaudeville farce is conceded to be the best that has come from the pen of John J. McNally, the Boston newspaper man, who prepares these merry jumbles of melody, fun and dance for the popular German comedians. The production is important and showy, the dialogue is smart and up-to-date, the parodies freshly humorous, the music tuneful, and the general plan for fun-making well thought out and richly supplied with cause for hearty laughter. There is a chorus of fifty young girls, which gives moving life, brilliant color and singing value to the changing scene. (*"THE ROGERS BROTHERS."*)

The last, and undoubtedly the strongest and most perfect of David Belasco's long list of brilliant and successful plays, "The Heart of Maryland," will be seen at the Bijou the coming week, beginning with a matinee to-morrow at 2:30, and including the usual Wednesday and Saturday matinees. "The Heart of Maryland" is a masterpiece of intense dramatic power, vitalized by the force of its realism, illumined by those idyllic touches of romanticism which in a drama of contemporaneous human life makes nature seem all the more natural, and illustrated by a story of surpassing and absorbing interest. Love and war are the theme, but the grandeur of its action and motive is centered in the heroine's self-sacrificing struggle to save her lover from the ignominious fate of a spy. (*"THE HEART OF MARYLAND."*)

THE GREAT BELFRY SCENE IN "THE HEART OF MARYLAND" AT THE BIJOU NEXT WEEK.

Wherever it has been played the audiences were held spellbound by its touching and most thrilling incidents—that of the scene in which the heroine, Maryland Calvert, without knowing that the man who is arrested as a spy is her lover, denounces him, and then in the supreme height of her grief over the death of her brother, her eyes rest upon the prisoner and she discovers her error, then comes her terrible outburst of remorse, despair and piteous pleading.

Another, is when, after his condemnation her lover escapes, the alarm is given and the order to ring the bell in the church tower as a signal that a condemned prisoner has escaped. Maryland, to save her lover from pursuit and capture, rushes into the belfry, and grasping the clapper in both hands, swings to and fro, while the deaf old sexton far below is vainly pulling at the bell rope in his endeavor to ring the alarm.

Manager Augustus Pitou's newest play "The Gunner's Mate" will be the attraction at the Bijou, following the engagement of "The Heart of Maryland." It is not a war play but tells a story full of heart interest, sparkling with comedy, and is replete with thrilling sensational climaxes. It is a massive and magnificent scenic production and the scenes are laid in New York City and aboard the Cruiser New York. There is one scene in the third act showing the fire room of the ship which is highly realistic and sensational. The cruiser is at sea, hurrying on an important mission, the discovery is made that there is a leak in the back connection under the boilers, the fires cannot be drawn and the progress of the ship impeded. Volunteers are called for to undertake the hazardous task of repairing the leak. The task falls to the Gunner's Mate. The great boilers and furnaces are realistically shown, dead coal is thrown over the fire and the draughts shut off. Covered with a tarpulin, the hero enters the furnace. A false alarm of fire calls the crew away for a moment, and the villian closes the furnace doors and turns on the draughts. He is observed by a ship's boy, who rushes to the furnace throws open the doors and calls for assistance. The hero is then rescued by his comrades as the fires are seen to blaze up again. It is a thrilling and telling climax. (*"THE GUNNER'S MATE."*)

ETHEL WRIGHT MOLLISON.
With "Sherlock Holmes," at the Metropolitan the latter part of next week.

The attraction at the Dewey theater, beginning matinee to-morrow, will be "Miss New York, Jr.," which is recognized as one of the finest, as well as one of the most popular organizations of its kind. The show abounds with comedy, and the specialties introduced have been selected from the best in the profession. They comprise such acts as Farnum and Nelson, Hill and Mills, the Seyons, Hilton Borthers, Clifford and Burke, Emma Kraus. The performance opens with a one-act burletta entitled "The Suicide Club," which is constructed solely for laughing purposes. The action is rapid and one funny situation follows another in lively order; in fact, the audience is kept laughing almost continually. The antics and adventures of two Rubes who are visiting New York for the first time, when they meet a theatrical company as well as various other people who have lots of fun at their expense, is the theme on which the action of the piece revolves. The girls of the company are pretty and shapely, and the costumes gorgeous, and the scenic effects have been specially made. Much more can be said of the program which "Miss New York, Jr." will present, but the best way is to go and see the show. The indications point to a rousing week's business, and therefore seats should be secured as early as possible. The usual daily matinees will be given. (*"MISS NEW YORK, JR."*)

Footlight Flashes.

One of the strongest and most versatile casts that has ever been organized for farce comedy is that which has been gathered together for the presentation of one of Hoyt's funniest farces, "A Hole in the Ground." This piece will be presented in this city at an early date.

One of the brightest, breeziest and most entertaining of native American dramas is without question "M'liss," which is being given a very handsome revival this season and which comes to the Bijou soon.

Fulgora's European Stars, one of the best known vaudeville organizations in America to-day, is announced for an early visit to this city. This organization this year includes some of the best known artists in America and Europe.

Frederick Warde and his splendid company of Shakesperian players are soon to be seen at the Bijou in a repertoire of Mr. Warde's most successful plays. "The Duke's Jester," the new romantic drama by Espy Williams, which created such a favorable impression on the occasion of its presentation here last season by Mr. Warde, is still the principal play.

"A Brass Monkey," one of Hoyt's hilarious fun-provoking farce comedies, with a very competent producing company and an unusually elaborate scenic equipment, is announced to appear at the Bijou soon.

A superb scenic revival of "Siberia," Bartley Campbell's ever popular story of love and life in the domain of the czar, will be seen at the Bijou later in the season.

"The King of the Opium Ring," one of Charles E. Blaney's realistic melodramatic creations, which was seen here last season, is announced for a return visit to the Bijou.

Gus Hill's mammoth production of "Lost in the Desert," a new melodrama depicting the adventures of a party of Americans in the Sahara desert, will be seen at the Bijou this season.

The art of self-defense, bag-punching and training exercises for physical development are vividly illustrated by James J. Jeffries in the new American play, "A Man from the West," by Clay M. Greene.

One of the most curious theatrical organizations on the road this season is Gus Hill's Royal Lilliputians, which are announced to appear at the Bijou.

"The Telephone Girl" is being presented this season with one of the strongest companies the play has ever had and with a scenic equipment of a most elaborate order. It is announced to appear at the Bijou later in the season.

Wilson Barrett's remarkable and impressive drama, "The Sign of the Cross," presented by William Greet's splendid company of English players headed by Charles Dalton, will be the attraction at the Metropolitan for the week beginning Monday, Jan. 28, with the usual matinees on Wednesday and Saturday.

Harry Corson Clarke, who has been making a tour of the Pacific coast and the far northwest in his new play by George Taggart and Randolph Hartley, entitled "What Did Tompkins Do?" will be seen at the Metropolitan for four nights and matinee commencing Sunday, Feb. 3.

Dan'l Sully, who met with a large degree of success at the Fourteenth Street theater, New York, early in the present season, in his new play, "The Parish Priest," will be at the Metropolitan for three nights and a matinee following the engagement of Harry Corson Clarke.

The February bookings at the Metropolitan include James A. Herne's "Hearts of Oak," "Barbara Freitchie," Alice Nielsen and her company in "The Fortune Teller" and "The Singing Girl," and the big Casino success, "The Belle of New York."

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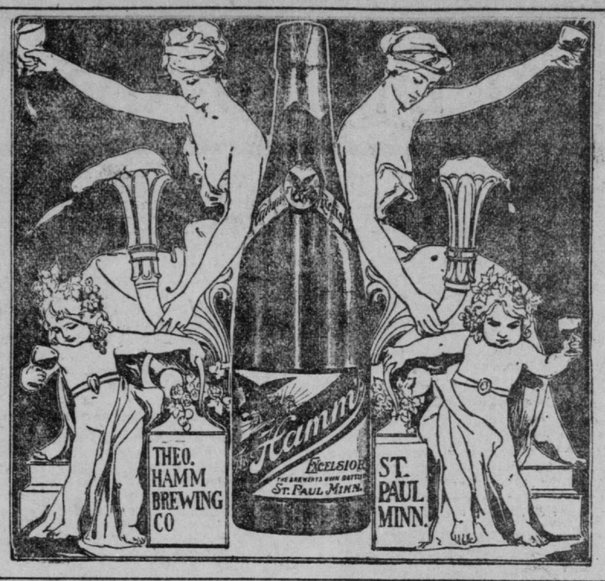

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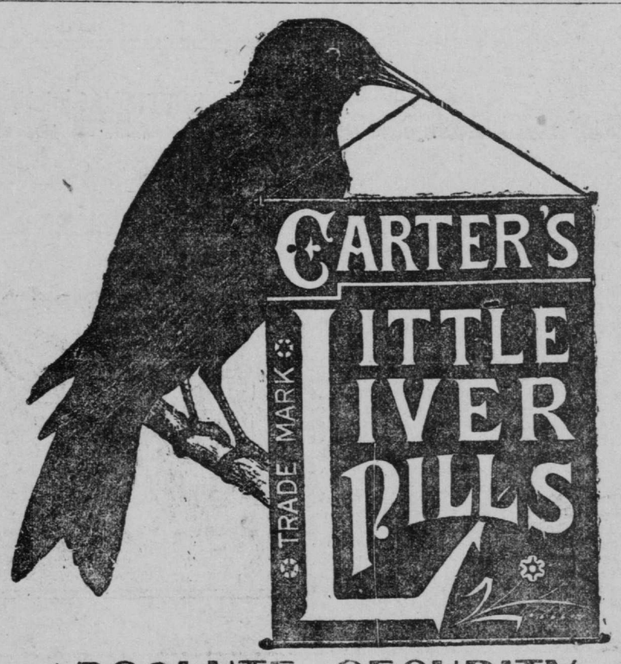

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