THE THEATERS

BILLS OF THE WEEK

"Sweet Clover" and "Her Lord and Master"—at the Metropolitan.

"McFadden's Row of Flats"—at the Bijou.

Put into dramatic form, Bret Harte's "M'liss" has been one of the greatest successes of the stage. "M'liss" has been given a sumptuous revival this season. Not only has the greatest care been given to the scenic effects, but the company which has been selected is said to be one of the best. All of the scenes of the play are laid in the Sierra Nevada mountains with the exception of the last act, which has for its locale the Sacramento valley, the action taking place in and about the mining camp of El Dorado, or Smith's Pocket, as it is also called. As the curtain goes up on the first act, the camp is seen in the early morning. It is just before the arrival of the stage; the one means of communication with the outside world that was vouchsafed the little camp. "M'liss," the heroine, a typical child of the mountains, is in the throes of jealousy. Her schoolmates are annoying her, but she gives them as good as they send every time. About the camp is a Mexican, Juan Walters, who has in some way learned that "Bummer Smith," the father of M'liss, has discovered a valuable pocket, and he is figuring how he can get it away from him. The stage drives on with "Yuba Bill" on the box seat, and "Yuba Bill" is the one man that has the entire respect of the camp, for even the roughest and touchest of the miners do not care to go up against him with impunity. The schoolmaster, too, is in evidence, and even then, although M'liss does not know it, Cupid's arrow has hit him and the little dart annoys him. The mine which "Bummer Smith" has discovered is to be the fortune of M'liss, and the Mexican, seeing no other way to possess himself of the rich property, decided on murder. In this crime he is aided by an adventuress, who, when the deed is done, is to pass herself off as the dead man's wife, and the mother of M'liss. The deed is done as the plotters agree, and the woman plays her part so well that for the time being the miners really think that she is the girl's mother. There are a few exceptions. First, there is the schoolmaster, who is arrested for the murder, and then there is "Yuba Bill." That does not deter the trial of the schoolmaster from proceeding, and had it not been for the efforts of Yuba Bill and M'liss, he certainly would have ben handed over to Judge Lynch. As it is, the schoolmaster is bound over and for safe keeping he is put in an unused house near the old flume, from which he escapes, aided by Yuba Bill and M'liss. In the last act everything is righted. "M'liss" comes to the Bijou for a week's engagement beginning with a matinee to-morrow afternoon at 2:30.

"M'LISS."

NELLIE McHENRY AS M'LISS.
At the Bijou next week.

Interest in the first appearance to-morrow night of Adelaide Thurston in "Sweet Clover" at the Metropolitan, lies in the fact that the little star has never before appeared before an audience in her native state. Miss Thurston has been an actress for nearly six years, and much has been heard of her. She was selected by Charles Frohman to succeed Maude Adams as Lady Babbie in "The Little Minister," and for two seasons she played this part with such satisfaction as to establish a reputation in other parts of the country that has served her interests well in this new starring venture.

"SWEET CLOVER."

In "Sweet Clover" Miss Thurston will play the part of a little country girl who marries a wealthy man, and, likened to a simple clover bloom is transferred from her rural surroundings to the hot house atmosphere of city life. The play is a comedy drama in four acts, and it is said that the authors, Pauline Phelps and Marion Short, have told the story with lively dramatic instinct.

The first and fourth acts are located in the Connecticut farm home of the heroine. The two middle acts are in the city. The pictoral possibilities of these surroundings are said to have been effectively carried out with a lot of special scenery and effects. The engagement commences to-morrow night and is for four nights and Wednesday matinee. It is announced that after the Wednesday matineee Miss Thurston will hold an informal reception on the stage to the ladies and children of the audience.

A SCENE FROM "SWEET CLOVER."
In which Adelaide Thurston will appear here for the first time at the Metropolitan to-morrow night.

Bubbling over with the pure spirit of fun, "McFadden's Flats" will be seen at the Bijou following the engagement of "M'liss." This piece is abundantly endowed with the qualities most provocative of diversion and mirth. It is based upon the funny "Chimmie Fadden" stories. Ginger and life and spice are the concomitants that have in the past made "McFadden's Row of Flats" one of the most popular farces on the American stage, and this season the management claim to have made it even better. "The Flats" will be remembered as being a good, wholesome, laugh-provoking comedy, based upon the rivalry in politics of Tim McFadden and Jacob Baumgartner, around which two diminutive sawed-offs add much to the gaiety as Yellow Kids and bell boys.

"McFADDEN'S FLATS."

A hunting lodge in the picturesque wilds of Colorado, that is the first scene in the new play "Her Lord and Master," which Herbert Kelcey and Effie Shannon are to produce at the Metropolitan for three nights and a matinee beginning Thursday, Dec. 5

"HER LORD AND MASTER."

It shows the interior decorated in the furnishings of the far west, and through the great rear windows a view of the majestic Rockies in all the beauty of the setting sun.

Among the visitors who spend a part of the season at the lodge are Lord Viscount Canning and his uncle, Lord Stafford. During this visit Lord Canning loses his heart to the charms of the fair daughter of his host, and on the eve of his departure and contrary to the admonitions of his uncle that he is foolish in thinking seriously of transplanting this wild, liberty-loving nature into the atmosphere of the Old World, professes his love. The little American, longing for a change of scene and life, and with the thought of the high social position which Lord Canning can bring her, accepts, although telling him frankly at the same time that she does not love him.

The next scene shows her in her English home, trying hard to bridle the inborn spirit of freedom and democracy and to adapt herself to the social customs and usages of her new people, but ever and anon longing in her own heart for the drum of the partridge and the brush and the scenes and friends of her native land.

All goes well until one day her own people arrive unexpectedly at the London mansion. They propose a dinner party at a public place in London on Sunday night, but Lord Canning, believing that it is beneath the dignity of his wife to appear publicly on Sunday evening, refuses to allow her to accompany them. Goaded by the comments of her people that she is being used as a prisoner instead of as a wife, and filled with new joy at seeing them, she joins the party. At 12 o'clock the doors are barred for the night, and when she returns shortly afterward she is let in by the old servant, she meets her husband in the hall, in a dramatic scene, she believing that he has humiliated her, and he that his dignity has been outraged, and in a storm of frenzied rage she tells him that she never loved him and that she hates him now, but with the noble character and dignity which is inbred in the man, he turns away, calm outwardly, but with a heart breaking with love for this impetuous woman, and then in a moment she realizes what she has done, his noble character and what he means to her, and that it is herself she hates and she who is wrong. A scene where pride and love fight for mastery and where the latter wins and drives into oblivion the storm clouds with all their unpleasantness.

MISS EFFIE SHANNON,
With Herbert Kelcey in "Her Lord and Master," at the Metropolitan the latter half of next week.

Loudon G. Charlton who is Nordica's exclusive manager announces a transcontinental tour which will cover 80 to 100 recitals which promise to be a series of ovations to the great American singer.

NORDICA'S RECITALS.

Her first engagement, when she was still a young girl, was in the choir of the First Church, Boston. The following year she was engaged to sing at Dr. Putnam's church with the highest salary ever yet paid for a choir position. A little later she appeared as soloist with Gilmore's band, New York, then in the zenith of its success and subsequently she made a tour of America with this organization, and another through England. Those tours provided means for her operatic training, and after many brilliant triumphs in England and on the continent Nordica made her first appearance in opera in Boston as Marguerite. Her real American debut was with Henry E. Abbey company at the Metropolitan opera-house, New York. Nearly every season since she has sung the great dramatic roles in German, Italian and French.

Footlight Flashes.

James A. Herne's delightful play, "Shore Acres," will be seen here at the Bijou in the near future.

Gus Hill's production of the melodramatic success, "Lost in the Desert," will be presented at the Bijou in January.

"The Little Minister" should prove welcome news to the patrons of the Bijou, where this charming comedy will be seen later.

Kellar, the magician, who has never failed to please local theater-goers on the occasion of his appearance here, will be seen at the Bijou shortly.

"At the Old Cross Roads" is the title of the new four-act play of southern life that Arthur C. Aiston's company will present here for the first time. It will appear at the Bijou soon.

Manager Samuel E. Rork will bring the original New York and London production of the George W. Lederer musical comedy, "The Casino Girl," to the Metropolitan theater on Sunday, Dec. 8.

"Man's Enemy," to be seen at the Bijou shortly, is a strong story of human life in varying phases; of love and ignoble passions; of honesty, selfishness and revenge; of broad and harmless humor and of tender pathos, set amid picturesque scenes.

The announcement at the Bijou in the near future of the famous Whitney and Knowles "Quo Vadis," the original production with all its gorgeous scenery, rich costumes, elaborate calcium and wonderful mechanical effects in conjunction with the great list of players will surely be hailed with universal joy by every amusement patron.

Kirke La Shelle's pretty opera comique, "The Princess Chic," has had an interesting and fortunate career. With beautiful Marguerita Sylva as its star and in the title role, the piece last season proved uncommonly popular in all of the large cities of the country and Miss Sylva who has thus first introduced as a light opera star is now as firmly established a favorite as any prima donna ever was. Miss Sylva and her large company are to bring "The Princess Chic" to this city in a few weeks.

When the "Bonnie Brier Bush" was first presented in New York the play fulfilled the expectation which literary folk had for it, and in addition thereto it proved a comedy of the drollest and most irresistible type. It was in this play that J. H. Stoddart made a stellar debut which was the fruition of a lifetime's work in his chosen art.

"Florodora" is one of the best theatrical successes, the triumph of which can never be ascribed to the ability of any individual artist. With most of the plays that have achieved any particular vogue their popularity has been due to the personal success scored by the star and to remove the actor or actress that "made the play," as the saying goes, would be to seriously affect the box office returns. Further evidence that any clever combination of artists is all that is required to make "Florodora" a go is found in the experience which Fisher and Ryley have had with their road companies. The western company has played to capacity business ever since the season opened.

MUSIC

Karl Riedelsberger, violinist, will be the soloist with the next Danz concert and the opportunity of hearing him with the orchestra will be one of the most important local musical events of the winter. Mr. Riedelsberger, who has been in Minneapolis not quite two years, has taken from the outset a prominent position among musicians on stringed instruments.

It was through a concert engagement that Mr. Riedelsberger came here and looked over the field with a view to taking up his residence here. He has had an extensive experience as a concert violinist. He was first violinist in a prominent orchestra in Berlin, and after coming to America played for three years under Theodore Thomas in the Chicago orchestra and was then concert master in Rosenbecker's orchestra.

FRANZ RIEDELSBERGER, VIOLINIST,
Who will be heard as soloist at the next Danz concert.

Last year Mr. Riedelsberger did much recital work in Minneapolis and St. Paul and organized a string quartet which gave series of concerts for the Ladies' Thursday Musicale and the Schubert Club of St. Paul. This year his public work is likely to be wholly in recitals and mixed concerts. He has already given one violin recital unassisted and has others planned. At the Danz concert he will play three movements of the "Romantic Concerto" by Godard.

This artistic violinist began his musical training early, at the age of 7, and was a pupil of Max Brode, one of the best known artists in Germany and conductor of the Koenigsberg Sinfonie orchestra. The Masonic lodges of his native city, Koenigsberg, took such an interest in his talents that they paid for his entire scientific and musical education. After being graduated with high honors from a German literary college, Mr. Riedelsberger went to Berlin and studied for four years at the Stern conservatory. Emile Sauret, the great French violinist, was his teacher for the violin and Professor Radecke, first conductor of the Royal opera-house, his teacher for chamber music and orchestra playing.

The third concert of the series by Danz Symphony orchestra will be given Sunday afternoon, Dec. 8. The members of the orchestra have become imbued with the enthusiasm of the management, and they now believe that they are capable of splendid achievements. Already calls for concerts have come from outside towns, but none will be given until an organization has been perfected that will reflect credit upon Minneapolis. The orchestra will be drilled thoroughly and great things are promised.

In the program to be given at the next concert, there are four standard classics, and four numbers that have never before been heard in Minneapolis by an orchestra. This will give a freshness to the program that should appeal to every lover of good music. The new numbers are by Strauss, Suppe, Jensen and Tschaikowsky, and will be found worth hearing as additions to the general music of the day. The other four numbers are well selected. These attractions, together with Miss Helen Hall, alto, and Carl Riedelsberger, violinist, will complete a most attractive program.

Pupils of Miss Robinson, piano; Mrs. Porteous and Mr. Marshall, voice; Mrs. Durkee, elocution, and Mr. Christiansen, violin, at the Northwestern Conservatory of Music, will give a recital on Thursday evening in Conservatory hall. The program will be given by Misses Nolander, Tebbitt, Gibbs, Kegg, Gilbertson, Garrety, Rieves, Barrows, Swenson, Bjorge, Lovell, Spear, Warnes and Amunds.

The Hoevel string quartet chamber concerts will take place on the following Tuesday evenings: Jan. 7, 21; Feb. 4, 18 and March 4, in the Unitarian church, Eighth street and Mary place. The management announces the following artist soloists: Clara Williams, Alberta Fisher, sopranos; Helen Hall, contralto; A. R. Wiley, barytone; Herman Zoch and Carlyle N. Scott, pianists. At which concert any of these soloists will appear has not been definitely settled. The main program will be given by the string quartet, and the selections will consist of solos, trios, quartets, quintets, etc., composed by Beethoven, Mozart and Haydn, as well as masters of more modern times, such as Brahms, Dvorak, Greig, etc. The solo numbers will be in keeping with the quartet programs and will consist of solos and arias selected from well-known works.

The Philharmonic club has everything in readiness for the coming production of the "Messiah" Monday evening, Dec. 9, in Wesley church. Owing to the demand for single seats, the management has decided to place the remainder of the house open to the general public, and the sale of single admissions will commence Wednesday morning at the Metropolitan Music company's box office.

Mr. Crosse will give the last of his Bach recitals Monday when he will play the "Thirty Variations on an Air in G," which were composed for Johann Goldberg, one of Bach's most talented and industrious pupils. It is the first important work of the kind and still ranks among the most remarkable in existence. The variations were written for the harpischord with two rows of keys and are never played in public in consequence of the difficulty of giving due effect on one row of keys to the rapid crossing passages which were written for two. The recitals have proved a revelation to many and to all who attended were highly instructive as well as entertaining.

If enthusiasm, interest and faithful work at rehearsals will produce desired results, the Metropolitan Club with its chorus of eighty voices, under the direction of Fred L. Foss, ought to give a program that should please the average concert goer. This club was organized Oct. 15 and has already announced its first concert of the season to be given in Century Music hall, Wednesday evening, Dec. 11. The program will consist of part songs and popular selections by the chorus, assisted by Miss A. Barnes, violinist; Mrs. D. M. Weishoon, soprano; James Kerr, barytone, and Russell Paterson, accompanist.

The Ladies' Thursday Musicale holds its next regular meeting in the Unitarian church Thursday morning at 10 o'clock. In the course of study, Haydn and Tschaikovsky are the composers represented. The following is the program:

Joseph Haydn. 1732-1809. Peter Iljitch Tschaikovsky. 1840-1893.

HAYDN.

Piano, Emperor Francis Quartet.
Miss Eulalie Chenevert, Miss Zaidee Eaton.
Songs—
(a) The Spirit Song.
(b) Canzonetta de Concert.
Mrs. Cleone Daniels Bregren.
Musical Notes.
Mrs. W. B. Chamberlain.
Aria, "With Verdure Clad," "Creation."
Miss Esther Osborn.

TSCHAIKOVSKY.

Piano, "Doumka" (Russian Rustic Scene).
Miss Cordelia Paine.
Recitative and Aria, "Farewell, Ye Mountains" (Jeanne d'Arc).
Miss Ednah Hall.
Two Pianos, Symphony No. V., second and third movements—
Andante Cantabile.
Waltz.
Mrs. W. E. Albee, Mrs. Edgar W. Runyan, Mrs. Howard McI. Morton, Mrs. B. H. Woodworth.

Mme. Lilli Lehman will appear in the Lyceum theater Jan. 29. Mme. Lehman has recently returned to the United States after a two years' absence and her appearance in New York was greeted with enthusiastic applause. Her voice is better than when she sang there before and the critics pronounce her the greatest lieder singer of the day. She has never sung in Minneapolis and much interest has been roused in the announcement of her approaching visit.

Under the direction of Professor Emil Oberhoffer the following musical numbers will be given at the regular monthly musical service in Hennepin Avenue M. E. church to-morrow evening:

Organ, Sixth Sonata, two movements ..... Guilmant
Anthem, "A Hymn of Thanksgiving" .Tebbs
Tenor solo, "If With All Your Hearts" ..... Mendelssohn
D. Alvin Davies.
Contralto solo and quartet, "Fear Not, O Israel" .....Spicker
Mrs. W. S. Thomson and Choir.
Soprano solo, "The Lord Is My Light" ..... Allitson
Miss Alberta Fisher.
Duet, contralto and bass, "Night Hymn" ..... Thomas
Mrs. Thomson and Fred Cady.
Anthem, "The Lord Is King" .....Marston
Organ, "Finale" .....Lemmens

The choir will consist of D. Alvin Davies, tenor; Miss Alberta Fisher, soprano; Mrs. W. S. Thomson, contralto; F. S. Cady, basso; Professor Emil Oberhoffer, organist and director.

Paul Zumbach will sing the recitative, "Comfort Ye, My People," and aria, "Every Valley," from "Messiah," at the morning service in St. Mark's church to-morrow. Mr. Zumbach is one of the chorus of the St. Paul Choral Club, of which George H. Normington, organist of St. Mark's church, is musical director. The full choir of forty voices will sing the chorus, "And the Glory of the Lord," after the solo.

Tuesday evening the Philharmonic Club will give a public rehearsal of the "Messiah" in St. Mark's guild hall. This rehearsal will afford an opportunity for those who have not heard this magnificent work to familiarize themselves in some degree with it. The oratorio will be given by the club Dec. 9. In addition to the singing of the choruses by the club, solos will be given from the "Messiah" by members of the chorus. Miss Mabel Runge will sing some of the soprano solos, Mrs. Walter Thompson will sing "He Was Despised," and D. Alvin Davies and O. T. Morris, the well known tenors, and A. R. Wiley will be heard in solos. Admission will be for a nominal sum.

$13.50

To Chicago and return via the Chicago Great Western Railway on Dec. 2d, 3d and 4th, account annual convention of National Live Stock Association. For further information, apply to A. J. Aicher, City Ticket Agent, corner Nicollet Ave and 5th St., Minneapolis, Minn.

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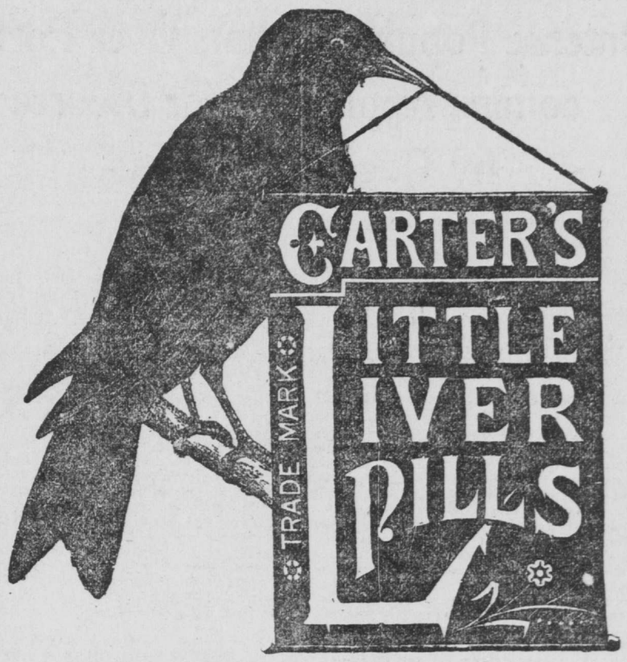

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