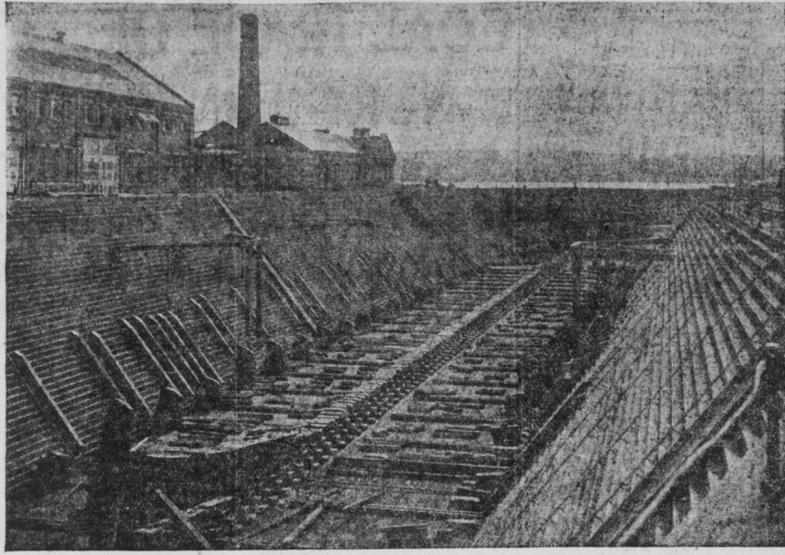
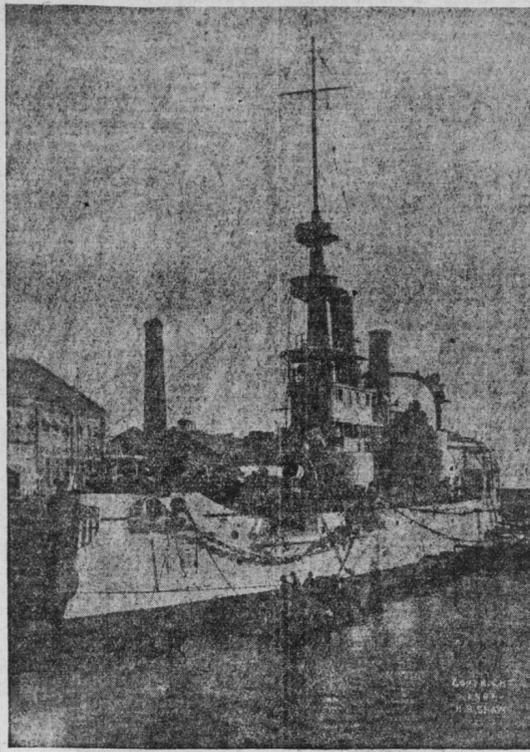


THE BULLDOG OF THE UNITED STATES NAVY IN THE DRY DOCK

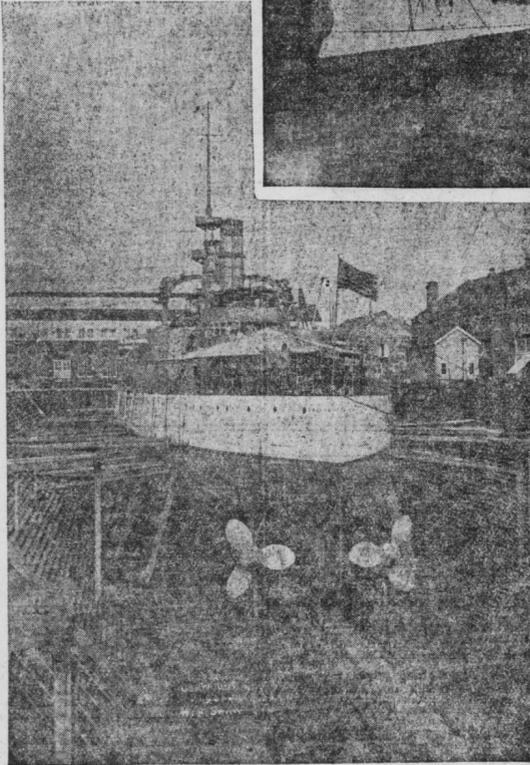
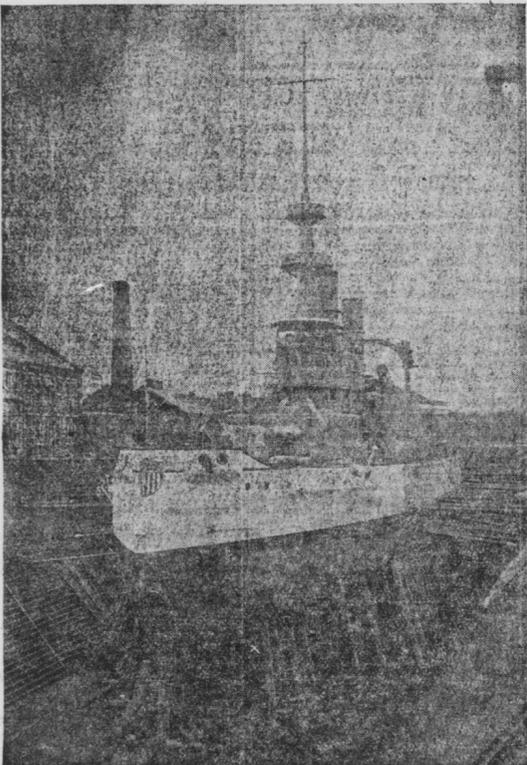
THE DRY DOCK READY FOR THE OREGON.



DIVERS ENTERING THE WATER.



THE OREGON APPROACHING.



A BOW VIEW. (The patch begins at "X.")

STERN VIEW OF VESSEL IN DRY DOCK. (Showing the powerful twin screws.)

SHOWS THE PATCH IN SITU.

Navy Yard, Puget Sound, Wash., Dec. 14.—In view of the fact that the Oregon has aroused national interest, the accompanying set of photographs illustrative of the docking of that fine vessel to repair the serious damages she sustained in Chinese waters is timely. Preparations for this important operation were initiated some weeks in advance; the cradle and blocks in the dry docks being fitted and adjusted with mathematical accuracy to the contour of the ship's bottom, as she was by the original working drawings. Since it was known that her keel was considerably strained and dented when she ran on the rocks, this was only tentative.

Under ordinary circumstances the water is immediately pumped from the dock, and the ship settles, in the course of ninety minutes, upon the blocks, and is left high and dry by the receding water. In the present instance, however, only about ten feet of water was pumped out, and, as the vessel rested gently in position, the divers went down to adjust carefully the blocks and wedges about the damaged keel. This work of the divers occupied more than two days, and when the good ship Oregon was finally established firmly in her resting-place, the water was forced from the dock; the skillfully applied patch—the work of the clever Japs—was then plainly revealed. The actual hole was only a few feet from the center-line on the port side.

THE THEATERS

BILLS OF THE WEEK

"Florodora" and "Pudd'nhead Wilson" at the Metropolitan.
"The Little Minister"—at the Bijou.

The big "Florodora" company of 107 players will fill an engagement at the Metropolitan opera-house of five performances, beginning to-morrow "FLORODORA" row (Sunday) evening, and including a Wednesday matinee.

In Omaha, Denver, Salt Lake City, New Orleans and San Francisco this company has been credited with being far superior to the original English company, which is still playing. The principals are all talented, the girls are all delightfully pretty, the production is gorgeous, the libretto is the brightest and wittiest of recent years, and the music is the catch-

iest and the most tuneful ever crowded into one play.

In New York and San Francisco they are saying that to see and hear the famous double sextet in "Tell Me, Pretty Maiden," is alone worth the price of admission.

There are other theater goers who profess a preference for other musical features of the production. For instance, some are great admirers of the beautiful sentimental ballad, "Under the Shade of the Palms," as sung by the sweet-voiced Charles H. Bowers, the handsome young baritone formerly with the Francis H. Wilson Opera company. Others like the soldierly dash and swing of "I Want to Join the Military," as sung by Sidney Jarvis and the entire chorus of 100 voices. Still others can't get enough of the delightful topical song "Fact," as it is playfully chanted by Lady Holyhood in the person of Miss Grace Dudley, the charming little prima donna of the company. Miss Dudley is the embodiment of aristocratic beauty and grace in her assumption of this role and is invariably honored with four to six encores by even the most matter-of-fact audiences, but there are fully thirty other splendid musical numbers in the production and all appeal to music lovers in striking fashion.

One of the prettiest and sprightliest of the famous sextet maidens is Miss Sylvia Egan, daughter of the well-known St. Paul jeweler. Another fine feature with this production is the "Florodora" orchestra of solo players, who are necessary to the correct playing of Composer Leslie Stuart's novel music.

"Man's Enemy," the big scenic melodrama which comes to the Bijou following the engagement of "The Little Minister," which will be the Christmas attraction at this playhouse, is a notable contribution to contemporary melodrama. It tells a powerful story of city and country life, and is said to possess the faculty of touching the hearts of people and awakening their sympathies through a channel of homely pathos while through it all there ripples a vein of refined comedy. No expense has been spared to properly present this play. All of the thrilling realism of modern drama and the superb scenic produc-

tion of the joint art of the scene painter and stage carpenter are brought to bear upon the imagination. But it is not that it is produced with superb settings, extraordinary features and a strong company, it is the power of the play, which is not only of intense dramatic interest, but has woven about it very skillfully the semblance of actual life.

William S. Gill, interpreting the title role in Shipman Brothers' elaborate production of that masterpiece of American literature, "Pudd'nhead Wilson," has brought to the play a greater degree of success than it has known in some years, and Minneapolis will have an opportunity of deciding his true merits upon the occasion of the production of the play at the Metropolitan opera house for three days, commencing Thursday, Dec. 13. The production is most complete and elaborate in every respect.

Some few seasons ago this delightful play was produced here with Edwin Mayo essaying the title role. At that time the business done was enormous, and the success scored was pronounced. Mr. Gill, who in this season portraying the principal character, was at that time a member of

the company. He has played successfully every male character in the piece, as he was a member of the original company which produced the play for the first time at the Herald Square theater, New York. His part then was one of the "wise men," and small though it was, Mr. Gill scored decisively in it. In each succeeding part he also made a hit, and in the title role his success has overshadowed all other successes made by other actors.

The company found in the support of Mr. Gill is one of unusual excellence and dramatic attainments. They have been chosen solely because of some natural fitness for the part they essay. Nothing has been left undone which would add to the perfection of the stage setting or the costuming, perfection is stamped upon everything and the play-goers of Minneapolis may anticipate a treat for the length of this engagement.

The brilliant and distinguished actress Sarah Cowell Le Moyne comes to the Metropolitan on Monday evening, Dec. 17, for an engagement of three nights, including two Christmas day performances. Although Mrs. Le Moyne has never been seen in Minneapolis, she is favorably known by reputation. This is only her second sea-

son as a star, but she met with so much success in the first play she put on, called "The Greatest Thing in the World," and afterwards in Browning's "In a Balcony" that she gained immediate recognition as an actress of very first rank. She will present here a new play, "The First Duchess of Marlborough," written for her by Charles Henry Meltzer. It is a comedy of intrigue, introducing a number of historical characters, famous during the reign of Queen Anne in England. The principal one, of course, is Sarah Jennings, the first Duchess of Marlborough, played by Mrs. Le Moyne. This beautiful, high-spirited and imperious woman exercised an almost complete control over her royal mistress and her triumphs at court kept pace with the victories of her great husband the Duke of Marlborough in the field. They were easily the two most conspicuous figures during a greater part of Queen Anne's reign, and it was not until near the close of it that the regime of the Marlboroughs was overthrown. The play deals with one of the unsuccessful attempts made to undermine them, which was thwarted by the brilliant duchess.

Charles Frohman's original version of "The Little Minister," which begins a week's engagement at the Bijou Sunday is one of the happiest of the English speaking stage.

The book of the same name has been one of the most interesting in literature, and the play has the advantage of having been dramatized by the same author, so that the story is retained as a whole. The Little Minister is the par-tor of a country parish in Scotland. He meets what he supposes is a roughish and mischievous Gipsy girl. She induces him to sound the bells which summons the people of the town. Then, before the red coats arrive, she is hooded and cloaked, and with the silent but apparent consent of the minister, introduces herself as his wife. The minister neglects to go to the prayer meeting, and the Gipsy, seeing the evidences of the prejudice of the congregation, "disappears." The minister follows her to the house of a well-known and influential lord, and there the love story is made complete.

The Gipsy girl is no other than the loving daughter of the lord. The latter and the man of his choice, but not the choice of the girl, intervene, when the girl falls back on one of the laws of Scotland, which says that an admission of marriage before witnesses is a legal marriage.

Frances Stevens will be seen for the first time in this city in the character of Lady Babbie, in "The Little Minister" at the Bijou next week.

Kellar, the magician, the premier artist in his line now before the public, will be seen here at the Bijou in the near future.

"Richard Carvel," with Andrew Robson in the name part, will be seen at the Metropolitan shortly after the first of the year.

"Lost River," one of the latest of melodramatic successes, is announced to be presented here in the season.

"The Heart of Maryland," David Belasco's stirring play of life during the civil war, will be presented at the Bijou later in the season. Ellery's Italian band will be heard in concert at the Lyceum theater for three matinees and three evening performances, beginning Monday, Dec. 30.

With the first frosts of November, Jacob Litt brought to McVicker's theater, in Chicago, his stupendous production of the greatest of modern melodramas, Cecil Raleigh's "The Price of Peace." Its success at Mc-

Vicker's has been but little short of phenomenal, for the S. R. O. has been the rule almost since the opening day. The play will not be seen in any other city in the United States. Nearly 500 persons are employed in its production.

Walker Whiteside, who is credited with having made a great hit in his new play, "Robert of Sicily," will be seen at the Metropolitan early in the new year.

The Frawley stock company, which has been playing on the Pacific coast with success for the past five years, is one of the bookings of the Metropolitan after the holidays.

The first big minstrel entertainment of the season at the Metropolitan will be the appearance of Primrose and Doestader, who are looked for that house about the middle of January.

Max Freeman is responsible in a manner for the great success achieved by F. C. Whitney and Edwin Knowles' production of Stanislaus Strang's dramatization of "Quo Vadis." It will be seen at the Bijou opera-house very soon.

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FRANCES STEVENS, As Lady Babbie, in "The Little Minister" at the Bijou next week.

So Line Holiday Excursions.

Very low round-trip rates to all points east; tickets on sale Dec. 12 to 22. To all points in Canada, dates of sale, Dec. 13 to 15. Between all local stations, Dec. 21, 22, 23, 24, 25, 28, 29, 30 and 31 and Jan. 1. For particulars apply to W. B. Chandler, Agent, 119 3d St.