

THE THEATERS

BILLS OF THE WEEK

"La Tosca" and "The Taming of the Shrew"—at the Metropolitan.
 "The Heart of Maryland"—at the Bijou.

"The Taming of the Shrew" is almost the only one of Shakespeare's comedies with a regular plot and a downright moral. It is full of bustle, animation and rapidity of action. Petruchio is a madman in his senses; a very honest fellow, who hardly speaks a word of truth, and succeeds in all his tricks and impostures. The situation of poor Katherine, worn

by the police and both refusing to reveal the hiding place of the fugitive, the lover, Mario, is tortured in the sight and hearing of La Tosca until she can bear the agony no longer and points out the hiding place of the fugitive, who is dragged forth dead, killed by his own hand.

Mario is condemned to death for his part in helping the fugitive to escape. The prefect of police, Le Baron Scarpia, offers to save him at the price of the honor of La Tosca. She is driven to a mock assent, and having secured, as she thinks, the safety of her lover strikes the baron to the heart with a dagger. Then she goes to cheer her lover with the news of the escape which has been contrived. The soldiers who are to fire upon him are supposed by La Tosca, in accordance with the direction of the baron, to fire

is a quite well known young Minneapolisian, and although he has spent but a few short years in the dramatic profession, has already earned for himself a reputation of considerable merit. Mr. Beebe's grandfather and grandmother on the maternal side were of the stage of fifty years ago and his uncle and aunt, Frederick Beck and Miss Joseline Rogers, are well-known people of the stage of to-day.

Mr. Beebe began his stage work in the company of Sanford Dodge, the romantic and Shakspearian actor playing Antonio in "The Merchant of Venice." He assumed that role with distinct favor and also portrayed a line of other responsible parts with splendid success. Last season he was general utility man with the Hopkins stock company of Chicago. Mr. Beebe is a student of the drama and all of his character impersonations have been marked by a quality of portrayal which indicates forcibly that he gives thorough attention to every feature of the character he portrays. He has in all his work indicated a measure of reserve force admirable for so young an actor. He has a good command of the English language and an intuitive grasp of the art of dramatic portrayal. Mr. Beebe has also exhibited a strong gift for music, and numbers already quite a few original compositions to his credit. He has composed several marches and two steps, one of which, "Theodora," has become popular.

The offering at the Metropolitan for four nights and matinee, opening Sunday, Feb. 16, will be Nixon & Zimmerman's "The Strollers." "The Strollers" is a musical comedy, originally from the German, arranged for the American stage by Geo. W. Lederer, with the adaptation of Harry B. Smith, and music by the well-known maker of melodies, Ludwig Engländer, and presents a refreshing brightness of dialogue and an almost constant series of universally tuneful airs. The company that will be seen here includes John Henahan, Edna Fox, Marie George, D. L. Don, Harry Fairleigh and Louise Lawton. The costume and scenic effects have been credited as being the richest seen in some seasons.

There is no such thing as "failure" apparent in the great "Heart of Maryland" which is announced for a week's engagement at the Bijou commencing Thursday evening, Feb. 13.

"HEART OF MARYLAND" is a musical comedy, humor, the lighter and darker sides of our social lives, the unconquerable love of woman, the devotion of man and the clamor and turmoil of the battlefield and the sterner elements of military discipline which rule the camp life. The characters and the picturesque realism which enframe them are American and familiar to playgoers.

No modern play has been more marked by the purity of its sentiment, the fascination of its love story and the graphic and impressive tableaux. One of its most memorable scenes is that in the lover of the old Colonial church in which Maryland Calvert, after striking down the officer who has insulted her, rushes into the tower and up the dark, narrow staircase and, laden with the peltry and, leaping from the frail platform, clutches the bell clapper and, swinging to and fro with its vibration, prevents the alarm being rung, out which would ensure the capture of her lover, who has been condemned to be shot as a spy.

There are other exciting episodes in which the dominant passions of love and war follow each other in rapid succession. The company was personally selected this season by the author, Mr. Belasco, and is claimed to be one of the most notable.

which occurs the scene where shapely models try on parti-colored hosiery in full view of interested audiences. The organization will include 250 of the Metropolitan, starting Sunday, Feb. 23.

"The Kipling of Music" is the way one comparison that is true and a compliment to both men. Like Kipling, Sousa is nothing if not strong and virile. He was shortly brought his famous band here for a popular concert at the Lyceum theater.

There will come to the Bijou shortly an aggregation of small and tall people, called the Royal Lilliputians, who really do the most wonderful things and present a form of entertainment alike interesting, instructing and amusing to both child and adult. The company contains people ranging in height from twenty-eight inches to seven feet nine inches, the tallest man now alive.

A week of high-class vaudeville is announced for the Bijou in the near future, when the Orpheum show, embracing a number

of the most prominent artists now on the vaudeville stage, will be seen at this playhouse. The organization will include 250 of the Metropolitan and their new creation, "The Man from Montana"; Elizabeth Murray, in songs and stories; W. C. Fields, eccentric comedian, and many others.

A genuine musical novelty will be offered in the near future to the patrons of the Metropolitan opera-house. Pollard's Australian Juvenile Opera company will fill a three days' engagement, commencing Thursday, March 27. This most remarkable organization consists of fifty children from 7 to 14 years of age, has created a sensation on the Pacific coast, where they have been playing for the past three months. They came to San Francisco direct from Australia, and opened at the Tivoli opera-house. The engagement was to run two weeks, but owing to their extraordinary success it was extended to six weeks. They are now booked in all the principal cities of the United States and Canada for the next two years.



MELBOURNE MACDOWELL.

Who will appear at the Metropolitan the first half of next week as Baron Le Scarpia in "La Tosca."

out by his incessant persecutions, becomes at last almost as pitiable as it is ludicrous. The learned critic who that Petruchio is a character which all husbands should study. Be that as it may, "The Taming of the Shrew" is undoubtedly viewed from many standpoints a splendid object lesson in matrimony. Charles B. Hanford, the well-known Shakspearian star, will present "The Taming of the Shrew" at the Metropolitan opera-house for three nights and a Saturday matinee, commencing Thursday, Feb. 13. He will appear as Petruchio, a role admirably suited to his talents. The shrewish Katherine will be portrayed by Miss Helen Grantley, a young actress of beauty and distinction.

In face and figure Miss Grantley is said to be nearer the ideal than any other actress on the English-speaking stage. Her attractiveness was put to a rare test at the recent photographic convention in London, when her picture was selected as the most perfect type of the Grecian style of beauty. As a result of this selection there was an immediate demand for her pictures, which were soon sold at a large premium, and the rage extended even to this country.

Considerable interest is manifested in the forthcoming appearance here of Melbourne MacDowell and Miss Florence "LA TOSCA." Signs who open a brief scene at the Metropolitan opera-house and matinee at the Metropolitan to-morrow night in a splendid production of Victorien Sardou's "La Tosca."

The play has not been seen in Minneapolis in several seasons at which time it was presented by Miss Fanny Davenport with Mr. MacDowell in the same role that he essays to-day—that of Le Baron Scarpia, a part which, perhaps, has done more than any other role that he has played to secure for him his place among the great actors of to-day.

The story of "La Tosca" is as follows: La Tosca, an Italian girl of the time of the first Napoleon, is a singer whose voice gains the ear of the court and the favor of Queen Caroline. She loves with all the intensity of her race and nature a young painter, Mario Cavaradossi. One day a young free thinker, arrested on suspicion that he was dreaming of revolution and liberty, escaped and sought the protection of Mario. The artist succeeds in effecting the escape and hides him in a secret place in his own country home. La Tosca, jealously suspecting that the fugitive of whom she hears is a woman, follows Mario and unconsciously leads the police to the house. She learns her error but before she can return to the city both she and her lover are seized

blank cartridges. But Scarpia has cheated her with the pretense and she sees her lover fall, learning too late that the muskets were loaded to kill.

Then, in frenzy, she denounces the vile trickster whom she has stabbed, confesses her act and falls across the body



THE GREAT BELFRY SCENE IN "THE HEART OF MARYLAND."

of her dead lover riddle with the shots of the guns from the soldiers.

Among the players in support of Charles B. Hanford, the talented Shakspearian actor, who will appear at the Metropolitan the current week, is Stuart Beebe, who is cast in the role of Lucentio in "The Taming of the Shrew." Mr. Beebe

The scenic effects this season are new and elaborate.

At the Bijou, following the engagement of "The Heart of Maryland," Thall & Kennedy's scenic production of "Yon Yonson" will hold the stage. Of all the dialect plays produced since the "YONSON" days of Emmet, none has achieved such substantial and enduring success as "Yon Yonson," a Swedish dialect comedy, which portrays a phase of contemporaneous life. This season the main role is being played by Knute Erickson. The central figure is a raw Swedish emigrant and the plot hinges upon his career in the lumber camps of the northwest. His rapid rise from the uncouth woodman to a man of affluence and eminent respectability and the discovery of his long-lost sister in an accomplished young society girl, are the principal dramatic events of the play.

The scenery is said to command special attention. The reproduction of a lumber camp and the exciting log jam scene are faithful pictures. A special feature is the appearance of the lumberman's quartet.

Footlight Flashes.

That immensely successful pastoral play, "The Dairy Farm," will be at the Bijou later in the season. Al H. Wilson, in "The Watch on the Rhine," is announced to be seen at the Bijou again.

Jay Kubelik, the young Bohemian violinist, is booked for one recital at the Metropolitan Thursday evening, Feb. 27.

"Are You a Buffalo?" one of Gus Hill's latest comedy successes, is in the list of early attractions at the Bijou.

An absorbing and thrilling story of love and life in New York, "The Ragged Hero," which will be presented at the Bijou shortly.

Frederic Wards, in a series of Shakspearian roles, will be the attraction at the Metropolitan for four nights and matinee beginning Sunday, March 2.

The Metropolitan will have for its attraction for three nights and a matinee, beginning Thursday, Feb. 20, the French farce, "The Girl From Marseilles."

"The Volunteer Organist," a new pastoral drama which tells a story of more than ordinary interest, is to be seen at the Bijou the latter part of this season.

"The Explorers," the latest musical success launched by "The Bugmaster" management, is one of the early and important bookings at the Metropolitan.



MISS LILLIAN BLAUVELT.

The famous American prima donna, who will soon appear in Minneapolis under the auspices of the Ladies' Thursday Musicales.

MUSIC

By unswerving steps, Mme. Lillian Blauvelt is pressing towards the greatest heights as a prima donna. She has already secured a place of eminence that many gifted singers might envy and her vocal powers have not yet reached their prime. Minneapolis is indebted to the Ladies' Thursday Musicales for the arrangements for one recital of the short series which this beautiful and gifted singer is to give this year in America. Mme. Blauvelt's recital will be given Wednesday evening, Feb. 19, in the First Baptist church.

The musicale used this church for its open meetings and both the members and their friends were so well pleased with both the acoustics and the attractive appearance of the auditorium that there was no hesitation in choosing it again for the next recital. Mme. Blauvelt is by no means a stranger in Minneapolis; in fact, she has appeared here at frequent intervals ever since she came into prominence as singer, and she has a host of admirers. Since her last appearance, however, she has enjoyed some of her most notable triumphs, and her art has ripened and broadened. Last spring she took part in two memorial services for Queen Victoria, one given at Manchester by the Halle orchestra, directed by Hans Richter, and the other at Queen's hall, London.

But year two before the queen's death Mme. Blauvelt sang for her at Windsor and was presented by the queen with a jeweled monogram medalion. Her debut in Queen's hall, London, in symphony concerts, was so successful that she was at once commanded to sing at the first state concert of the season before the Prince and Princess of Wales. Her popularity continues to grow in London and she returns there in the spring to open the great May festival. During the coronation festivities Mme. Blauvelt will appear every week in a series of recitals with the Becker and Busoni. In the autumn she has been engaged for the great British festivals, among which are the Norwich festival and the famous Wesley festival at Cardiff. Her engagements will be followed by a tour of England and Scotland.

It is probable that Mme. Blauvelt will return to America for a number of years. Last night she was one of the assisting artists at a New York concert which promised to be one of the most notable musical events of the season. Her husband, the tenor, is traveling to the western world. The leave-taking was undoubtedly an occasion for an affecting ovation, and it was a great honor to be invited to share the attention of such an event. The other assisting artists were Mme. Gadsdell and Jan Kubelik.

The next concert of the Danz Symphony orchestra will be given in the Metropolitan opera-house Sunday afternoon, Feb. 16, at 2:30 o'clock. Mr. Danz has been fortunate in securing as a soloist the great concert artist, who is now in Portland, Oregon, but who will be in Minneapolis at that time on his way to New York. To commemorate the occasion, Liberati will present each day with a complete piano copy of one of his most famous marches, containing his portrait on the title page.

There are other numbers in the program worthy of notice. The new New York success of Claude Madden, which has just been published by Schirmer, for grand orchestra, will be played from advance copy, and the local orchestra will be the first to produce it. A new composition by Erik Ollie, a member of the Danz orchestra, "Don Norvick Band," will be played by the string orchestra. Among the striking pieces will be the "Stradella" overture, the complete "Carmen" suite by Bizet, and the French composition by Chabrier, the rhapsodie "Espana."

Liberati will play two solos, showing his style of execution, and as he is good-natured with encodes, there will be ample opportunity to hear his various styles of execution.

The Philharmonic club will give its second concert Wednesday evening in Wesley church. The program will include many interesting features. No composition of Mendelssohn is perhaps more characteristic of his peculiar genius than the "Sandsturm" fantasia, in "Loreley." Until 1847 the composer had done nothing of note in a dramatic way, although he possessed the dramatic gift in no small degree, as the attention of Mendelssohn's Night's Dream, "Ringel's Cave," the character "St. Paul," and the favorite "Blühah" show. He was imbued with love of all that is best in German art, and it was perfectly natural for him to select a poem on the classic myth of the Loreley. In the portion to be sung at the coming concert, the composer depicts the grief and despair of Lenore, whose lover has left her, and her desire for vengeance, which the nymphs of the Rhine promise her if she will but give herself to them forever. The contrast between the gayety and gloom, of elfish laughter and human sorrow, are wonderfully contrasted and the music is very melodious and appealing with equal force to the amateur and professional. There is no one more fitted in America to sing the Loreley than Miss Sara Anderson, who has been heard in the "Loreley" by Sullivan, Mendelssohn,

Panning and Hecht. These unaccompanied choruses are difficult of rendition and will be sung with the careful attention to detail characteristic of the club when singing for Emil Ober Hoffer. The incidental solos in Jensen's "Feast of Adonis" will be by Miss Mabel Runge and Alvin Davies, tenor, soprano Ariis, "Dich theure Halle" (from "Tannhauser") Wagner Part Songs (a capella) Wagner (a) Evening Hymn, "O, Gladstone" Sullivan (b) "Wood Mistle" Mendelssohn Philharmonic Chorus.

Songs in French— (a) "Hois espais" (1855) Lully (b) "Pastorale" Bizet (c) "Les files de Cadix" Fostel Part Songs (a capella) Fanning (a) "Moonlight" Sullivan (b) "Lullaby" Philharmonic Chorus.

English Songs— (a) "Canzone" Haydn (b) "The Song of Nature" Schumann (c) "May Morning" Denza Part Songs (a capella) Hecht (a) "The Song of Nature" Philharmonic Chorus. Finale of Loreley, an unfinished opera by Mendelssohn, an unfinished opera by Anderson as Lenore, and Philharmonic Chorus.

An address on "The Ethical Function of Music" will be given by Harlow Gale, the psychologist of the state university, at the regular service of the First Unitarian church, to-morrow morning, at 10:45 o'clock. Illustration of the address the following music will be given: The prelude to "Paraisal," the first movement of Beethoven's string quartet, op. 59, No. 1; the andante movement from Schubert's second piano trio; Schubert's song, "To Music," and Beethoven's song, "The glory of God in Nature." The nature and reasons of the new plan by which such music is being given in the church regularly every Sunday instead of the usual church choir and its music, will be explained.

George H. Normington is the director of the St. Paul Choral Club, which will give its fourth concert in the Central Presbyterian church in St. Paul Tuesday evening. Miss Sara Anderson will be the soloist.

The Metropolitan Club will give the second concert of this season's series Wednesday evening, Lincoln Day, in Century Music hall. The large chorus of seventy-five voices, both male and female, will be assisted by Miss Harriet Donnelly, St. Paul, Miss L. Bertha Wasserleher and A. E. Pankoff, cornetist, who is bandmaster of the Fourteenth infantry band, stationed at Fort Snelling. The accompanists will be Russell Peterson and Miss Elsie Ireland.

The well-known local choral director, Fred H. Engstrom, directed the program of the Pan-Asian singing societies, notably the old Harmony Choral Club and the Arion Singing Society. The Metropolitan Club is the only large successful singing society in the city composed of mixed voices.

The aim of the society is to present strictly high-class music and yet have it not too difficult for the general public to understand and appreciate. The program is as follows:

- SACRED. "Praise Ye the Father".....Gounod Chorus.
- Solo, "Oh, Lord, Be Merciful".....Bartlett Miss Donnelly.
- "Beautiful Country".....Parks Chorus.
- Solo, "The Angel Came".....Cowen Chorus.
- "Heaven and the Earth, Display" Mendelssohn Chorus and Soprano Solo.
- Solo, "Sandsturm".....Schubert Mr. Pankoff.
- "Day of Rest, and Gladness".....Parks Chorus and Duet.
- SECULAR. (a) "Row, Boatman, Row".....Gailbel Chorus.
- "Old Abe Was at the Helm".....Kelley Chorus.
- Solo, "Napoli Mia".....Cafaro Miss Donnelly.
- "Fairly Song".....Berly Chorus.
- Solo, "Glen Island Waltz".....Schort Chorus.
- "Medley".....Mr. Pankoff.
- Solo, "Along on the Ruff".....Rodney Chorus.
- "Yo! Ho! Sailors!".....Earle Chorus.

When Daniel Frohman engaged Jan Kubelik, after hearing him play in London last summer, for an American tour, at a great financial guarantee, his seeming rashness occasioned much comment, and many predicted that the shrewd manager would for once lose heavily by his costly enterprise. Mr. Frohman know, however, that the young violinist had created a greater sensation in the leading

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art centers of Europe than any other virtuoso appearing there in many years; that he had captivated the musical world of London, and was likely to arouse equal, if not more, interest in this country. He entered into a contract with Hugo Gortitz, for many years manager of Paderewski, and Kubelik was brought to America.

Frohman's belief in the attractive power of this phenomenal musician has been borne out by the presence of throngs that have been almost unparalleled at all the recitals and concerts he has given since he made his American debut in New York two months ago. His first two New York concerts drew over \$7,000, and at two evening concerts in the Metropolitan opera-house his receipts were nearly \$11,000. Three recitals in Chicago, Jan. 16, 18 and 25, drew nearly \$17,000 and were attended by 14,000 people. In St. Louis, Cleveland, Cincinnati and elsewhere it was the same story of enormous and delighted audiences who were aroused to unbounded enthusiasm.

No foreign artist has ever been able before, on the occasion of his first American tour, to draw such houses or receive such attention from both press and public as this young Bohemian player has done.

The Dilettanti Mandolin orchestra will give a concert to-morrow afternoon at 3:30 o'clock in the Lyceum theater under the direction of Signor T. Di Giorgio. Mrs. D. M. Weisbach, soprano; Miss Mattie Bartholomew, pianist; Julius Blakkestad, cellist, and Francis H. Robertson, mandolinist, will assist in the program.

William J. Hall will give an organ recital to-morrow afternoon at 3:20 o'clock in the Geselsman church. The program will include numbers from Wagner, Wabring, Corelli, Handel, Spinnay, Tschikowsky, Chauvet and d'Ery. Alfred R. Wiley will assist with two vocal selections. The offering at the service will be devoted to the choir outing fund.

Professor Charles A. Graninger, director of the Apollo Club, gave an organ recital Thursday evening in the Central Presbyterian church, St. Paul. Mrs. Maud Ulmer Jones was the assisting soloist.

All musical eyes are turned toward the coming of Innes and His Band. Other bands have been heard and have been royally greeted, but the great organization which sets the standard is that to be heard in three grand concerts at the Lyceum theater Feb. 21 and 22. The high class concert band of the present day was introduced to this country for the first time about thirty years ago, when the great peace jubilee was held in Boston. The work of the French military band known as the Garde Republicaine demonstrated the artistic possibilities of brass and reed instruments, and was a revelation to America. It aroused the latent love of good music among the people. Innes may be said to have carried forward to still greater perfection the standard set by the famous French organization.

His most ingenious innovation was the judicious introduction of enough stringed instruments to enable him to play orchestral music with all the fine shading and tonal effect of a symphony orchestra and at the same time to have well within his grasp the fine and spirited effects of the military concert band.

Innes is well known as a worshiper at the shrine of the one and only Wagner. The Wagner program which he gave every Friday night throughout his Pan-American engagement was one of the institutions of his band. It was at one of these Wagner concerts that as an encore number Innes gave the first performance of "The Village Blacksmith," in which he introduced scintillating electrical effects, and a corps of brawny anvils beaters in picturesque costume. The musical camp at once divided into factions, one demanding Wagner undisturbed; the other insisted upon the spectacular. Meantime, Innes did not say a word, but looked on while the dear public fell over itself in eagerness to hear the much discussed anvils piece. Innes, with his usual business acumen, has featured this piece on the program of his present tour.

He also carries with him a number of excellent operatic vocalists, who will be heard in entire scenes from either "Faust," "Lohengrin," "Lucia" or "Carmen." Signora Borghi, the great Italian Carmen, who arrived in America just before Christmas, is perhaps the most interesting. She has a great reputation in all the trans-Atlantic musical centers and there is the greatest curiosity of his band. It was at one of these Wagner concerts that as an encore number Innes gave the first performance of "The Village Blacksmith," in which he introduced scintillating electrical effects, and a corps of brawny anvils beaters in picturesque costume. The musical camp at once divided into factions, one demanding Wagner undisturbed; the other insisted upon the spectacular. Meantime, Innes did not say a word, but looked on while the dear public fell over itself in eagerness to hear the much discussed anvils piece. Innes, with his usual business acumen, has featured this piece on the program of his present tour.

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CHARLES B. HANFORD, As Petruchio in "The Taming of the Shrew," at the Metropolitan the latter part of next week.