

THE THEATERS

BILLS OF THE WEEK

AT THE METROPOLITAN—
"First Half—'The Suburban.'"
"Second Half—Blanche Walsh in 'The Daughter of Hamlicar.'"

AT THE BIJOU—
"The Evil Eye."

AT THE LYCEUM—
"The Still Alarm."

AT THE DEWEY—
"London Belles."

"The Suburban."
C. T. Dasey chose the greatest event of the racing season for one of the situations of his new play, "The Suburban," which will be seen at the Metropolitan beginning to-morrow night for four nights and Wednesday matinee. The play is in four acts and eleven scenes, and more than 200 persons are concerned in its production. Of these twenty make up the dramatic personae, while the rest fill the stage in those scenes which call for crowds of men and women, such as the gambling house near New York; the garden party at Robert Gordon's summer home, near the sea; the paddock, and the grandstand at Sheepshead Bay.

The story tells of the Gordon family—an offshoot from the old Scotch clan settled in America—and deals with the trials and tribulations of Donald, son of a stern old Scotch father, who thinks the head of a household absolute away over the members of his family and who will brook no interference. Donald, an only son, loves and is loved by a little mountain maid he has met in the far west and to whom he was secretly married before the play begins. An evil-minded cousin, Sir Ralph Gordon, head of the clan, poisons Donald's father against the lad and succeeds in having him turned out. The anxieties, the troubles, the temptations which befall Donald and his wife; their ultimate triumph and the happy ending of their rough road through life make up the story. Incidentally the fortunes of the Gordon family hang on the result of the Suburban handicap. The scene is thrilling

barbaric splendor of Carthage of old—that Carthage which defied the armies of Rome and ruled the world's commerce. The lavish luxury of the priestly processions, the costly ceremonials, the troops of savage warriors, the dancing and singing girls, the hordes of slaves from all countries; in fact, the movement and color and splendor of the African kingdom has been reproduced as closely and as clearly as the limits of the stage permit. Of the story which makes all this pageantry possible, and which forms the basis of the production, it is said that it is a whirlwind of passion and towers into the regions of tragedy; the torrid nature of Matho and Salambo and their consuming passion sweeping the gamut of emotion.

No doubt the theme of Salambo inspired Maturin's play, "Mons Vanna," the drama interdicted by the London play censor. Certain it is that the central figure in "The Daughter of Hamlicar" has been the fountain from which poets and painters, sculptors and writers of fiction have derived inspiration for some of the greatest works of the age.

The eight scenes were painted by Logan Reid, formerly scenic artist, and the late Augustin Daly, and by Joseph Physick. The costumes, which for variety and gorgeousness are said to eclipse anything shown heretofore in a dramatic production, are from designs by Mme. Seille of the Metropolitan opera-house, New York. Henry K. Hadley, the well-known composer, has written the score. It includes stately marches, priestly chants and martial music.

Miss Walsh is ably seconded by Charles Dalton, the young heroic actor whose work as Marcus Superbus in "The Sign of the Cross" will be remembered. Other well-known players in prominent roles are Hugo Toland, Robert Lowe, Jerome Harrington, Harold Welch and Ina Brooks.

"The Evil Eye."
The offering at the Bijou next week will be "The Evil Eye"; or the Further Funny Breaks of Nid and the Continued Comical Contortions of Nod." As both Nid and Nod have proved the funniest of pantomime

national scenes move the audience and fix the attention from the rise to the fall of the curtain. The fire engine scene will be remembered as one of the most ingenious stage effects ever put into a drama. It is reproduced in this play with most minute details.

The company is cast as follows: Will D. Corbett, as the brave Jack Manley; Wm. H. Murdoch, as the villain, John Bird, alias Gorman; Ben Johnson will essay the role of Doc Wilbur; Herbert Brennan, who created the part of Willie Manley in the original production, will be seen in that role; G. C. Gunther plays Franklin Fordham; the character of Joe Jones, a relic of volunteer days, is undertaken by Robert Polson, a new member of the Ferris company, and local favorite, who has been in the Ferris company, who has been in the Ferris company, who has been in the Ferris company.

The third act is a feature in stage realism. It is laid in the central fire station, where the Still Alarm quartet will render some good old songs. In this scene there is a still alarm sent in, to which the firemen go with full equipment, as regards horses, engine, etc., which have been lent to the Ferris company through the courtesy of Fire Chief Canterbury. The other five scenes will be cared for in the style characteristic of all Ferris productions.

This play has not been presented in this city for ten years, but those fortunate enough to have seen it remember what a grand and thrilling production it was, and it will certainly receive good treatment in the hands of the Ferris company.

At the second souvenir matinee of the Ferris company, at the Lyceum, Tuesday afternoon, each lady present will be presented with a beautiful mounted ivory type of Miss Grace Hayward. He has not forgotten the children in the gallery, to whom a steering or gilt-mounted button photo will be presented.

"London Belles."
Rose Sydel's "London Belles," equipped with novel, new and original features of supreme merit, and that comedy which bines all the strongest and most delightful elements of burlesque and first-class vaudeville will appear at the Dewey theater, commencing with the matinee to-morrow, and lovers of comedy, admirers of pretty women, devotees of pleasure pure and simple, will find plenty to amuse and interest them from the rising of the curtain to the final curtain.

A complete new production is promised this season with new and sumptuous scenery, brilliant costuming from designs by McVaine, unusual effects, great mechanisms, elaborate properties and other surprising features.

The mechanical portion of "The Evil Eye" performance borders upon the marvelous. There are the wonderful windmill with its whirl of four acrobats in mid-air, the indescribable disappearing room with all its funny incidents, the break-away which gets rid of "The Evil Eye" in a unique manner, the marvelous bicycle and many other unusual and original ideas and tricks. The cast includes the noted comedian and mimic, Richard T. Brown; the clever singing comedienne, Miss Josie Sisson; Miss Helen Foy, the "Troughour Four," Nat Wilson, Harry Thornton, Burt Eaton and William Fuller, George Berni Norman and the famous brothers Kennard, the European pantomimists, musicians, dancers and specialty acrobats whose successes as the mischievous dumb boys, Nid and Nod, have identified them with these parts.

Another feature is offered in the re-appearance after two years' absence of the great Phaezy troupe, which consists of sixteen pretty and clever English girls who excel in singing and dancing and who offer as a finale a full brass band specialty.

"The Still Alarm."
The coming week will be made a theatrical event of unusual importance at the Lyceum, commencing Sunday evening at 8:15. Manager Dick Ferris announces a week's engagement, including Tuesday, Thursday and Saturday matinees, of Joseph Arthur's stirring comedy drama, "The Still Alarm." This well-known and popular play illustrates forcibly the deep interest playgoers take in the simple and ordinary things of every-day life, when presented in an attractive form. Few plays have enjoyed such a prosperous career as "The Still Alarm." Its sentiment, humor, spirit and pathos, its realism and its sen-

Blanche Walsh in "The Daughter of Hamlicar."
At the Metropolitan Jan. 8-9-10.

In its realism. The actual scene, painted by Ernest Albert from photographic studies made at the track at Sheepshead Bay, conveys a good idea of the sight presented on Suburban day, when all New York, in its best bib and tucker is present to cheer the favorites and to bet its money on some one of the fine animals that are to contest for supremacy.

All the familiar figures are in evidence. There are the bookmakers, touts, jockeys, horsemen, spectators. These people give life and movement to the scene while ten thoroughbred horses add to the realism. Arching their beautiful necks, they curvet and prance as they parade to the post, while the crowd cheers its favorites. The jockeys, in their bright colors, make the scene gay. The owners watch anxiously; bettors are confident; schemers and intriguers fear the failure of their plans; the horses themselves are only anxious to be off. Then comes the start—and the cry "They're off!" and the horses dash by, the jockeys straining every nerve to win. A thrill goes through the lookers-on as the horses speed by; they watch the fight for position among the leaders; thousands of dollars are hazarded on the result. Then comes the frenzy of excitement as the race nears its finish and the supreme moment of triumph when the winning horse pulls under the wire. These are the things which Jacob Litt's players and his wonderful stage mob present in "The Suburban."

Blanche Walsh in "The Daughter of Hamlicar."
Blanche Walsh, accompanied by Charles Dalton, in Stanislaus Stange's powerful romantic tragedy, "The Daughter of Hamlicar," will be the attraction at the Metropolitan for three nights and Saturday matinee, commencing Thursday, Jan. 8.

The play is founded on Flaubert's masterpiece, "Salambo," and the title role is such as could be assumed by few actresses as by Blanche Walsh. Not even excepting the Bardou Marsh in which this beautiful and gifted actress has been seen, has she found a character so well suited to her temperament and dramatic powers.

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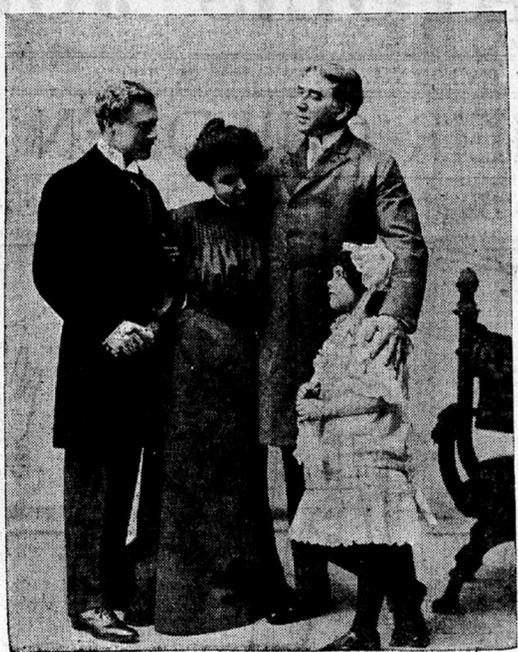
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A GROUP OF CHARACTERS IN "THE SUBURBAN." At the Metropolitan To-morrow Night.

Campbell and Weber, artists in Dutch; Paul and Arthur, in high class musical novelties; Anderson and Wallace, travesty artists; Gilmore and Celeste, Ruth beautiful and charming Rose Sydel.

FOOTLIGHT FLASHES.
Daniel Sully will be seen at the Metropolitan for half a week opening Jan. 22 in a new play, "The Old Stream."

Adelaide Thurston in her latest success, "At Cozy Corners," will be seen at the Metropolitan for half a week, beginning Jan. 11.

Underlined for Ferris productions are "Rip Van Winkle," "The Three Musketeers," "Belie of Richmond," "Heart and Sword" and "A Guided Fool."

David Belasco's war play, "The Heart of Maryland," will open a week's engagement at the Bijou on Jan. 25, with a number of prominent players in the cast.

For the week of Jan. 11, the Ferris Stock company will produce the great success, "Woman Against Woman." This play has been enjoying great success in all the stock houses of the country.

The Primrose & Dockstader Minstrels open a half week engagement at the Metropolitan Jan. 15. From certain rise to finale, one continuous round of after-dinner merriment and fun greets the theatergoer.

Charles B. Hartford will appear at the Metropolitan for a week, commencing Jan. 15, in productions of "The Taming of the Shrew" and "Much Ado About Nothing." Mr. Hartford has long been identified with Shakespearean roles.

Among the clever people who support the comedians, William and Walker, in their latest musical comedy, "In Dahomey," are Lottie Williams, Ada Overton Walker, Fred Douglas, George Griffin, Jesse A. Ship and a chorus of pretty girls. It is underlined at the Bijou.

Among the attractions at the Bijou will be "At the Old Cross Roads," a story of life in the sunny south. The company includes Estha Williams, Jane Coe, Harry Rose, Mrs. Charles C. Craig, Louise Valentine, Edwin Walter, J. J. Pierson, Thomas Ince, F. Moxley Kelly, Maurice Hedges and others of equal note.

Following "The Evil Eye," "Robert B. Mantell," Mr. Mantell stands to-day in America almost alone as a romantic actor. Mr. Mantell will include in his repertoire here "The Dagger and the Cross," "The Face in the Moonlight," "Mousetrap" and "The Lady of Lyons."

Among the attractions booked for early appearance at the Metropolitan are "The Roman in the Mask," "The Daughter of Hamlicar," the musical comedy "San Toy," Walker White, side in repertory including "Richard III," "The Merchant of Venice," and "Hamlet," and David Warfield in his great success, "The Auctioneer."

One of the most natural scenes ever placed upon the stage is one showing the blacksmith shop in full operation in "Kerry Gow," which Joseph Murphy presents at the Bijou soon. The actor makes a horseless from its crude state to its completion in full view of the audience. Mr. Murphy will also present "Shaun Rhué."

"Replete with regal refinement, redolent with charming maiden idealism, in costume and scenic beauty, sublimely wonderful in mechanical surprises, primordial in every feature," is the modest way in which the advance man speaks of the Royal Lilliputians, who are doing the coming attraction at the Bijou in their new musical spectacular extravaganza, "In Posterland," which introduces some dozen clever midgets, and some half dozen colossal sized people in the cast, besides a chorus of pretty girls.

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ILLUSTRATED BY LEVERING

GUY WETMORE CARRYL'S CLEVER TRAVESTIES ON GRIMM'S FAIRY TALES PICTURED BY A FORMER MINNEAPOLIS ARTIST.

"Grimm Tales Made Gay," by Guy Wetmore Caryl, with Gay Pictures by Albert Levering, is the wording on the front of one of the funniest of this season's books. This book is of especial interest in Minneapolis because Mr. Levering began his artistic career here. He was one of the best of the many good architectural draftsmen who have worked in the twin cities. While doing his best work in architecture he abandoned this work to do newspaper illustrating. He was a hard worker and made rapid progress, studying in the night classes of Burt Harwood's art school and doing a phenomenal amount of work for his paper. From here he went to the Chicago Tribune, and then to the New York Journal, and after two or three years newspaper work went to Munich for two years' study abroad.

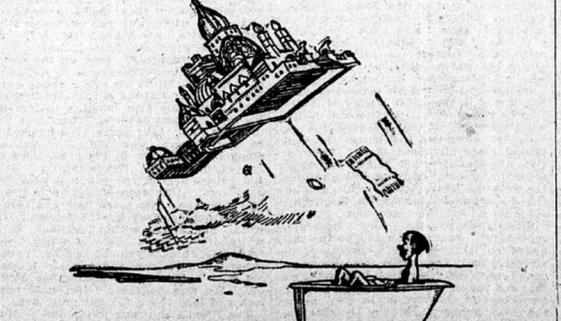
Mr. Levering's fun pictures in Harpers' publications, and in Life and Judge have made him a reputation as one of the leading humorous illustrators of this country.

The verse in "Grimm Tales Made Gay" is collected from Harpers', The Century, Life, The Smart Set, The Saturday Evening Post and the London Tatler. There is also much more matter, and the pictures, which form quite their share of the book, are all brand new and highly original. For instance, note the illustration for the lines:

This act seemed to madden
The mind of Aladdin,
But, spite of his impotent wrath,
His manor-house vanished,
To nothingness banished,
And while he was taking a bath.

It is doubtful if Grimm would recognize this modernization of his tales, but they are extremely refreshing to modern people. The poet tells how Little Red Riding Hood came to be eaten. He portrays her as a precocious child who:

For obedience was effusively thanked,
And for anything else she was carefully spanked.
"This isn't strange"
That Red Riding Hood's range



Of virtues so steadily grew
That soon the won prizes
Of different classes,
And golden enclosures, too.

At eleven this lass
Had a Sunday school class,
At twelve wrote a volume of verse,

At thirteen was rearing
For glory and learning
To be a professional nurse,
To glorious height,
The young paragon might
Have grown if not nipped in the bud.

After describing the fate of Red Riding Hood with the wolf Mr. Caryl draws the conclusion:
And yet it was better,
I fear, he should get her:
Just think what she might have become!
For an infant so keen,
Might in future have been
A woman of ardent renown,
Who carried on fights
For feminine rights



As the mare of an Arkansas town,
She might have continued the crime of her teens,
And come to write verse for the Big Magazines.

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Some of the most noted cures by the use of RHEUMO may be found in the Twin Cities. Emmet Golf, Municipal Court Officer, Minneapolis, Minn., says: "I had been crippled with rheumatism for over two years, when I was compelled to stay in bed. RHEUMO was recommended and after using two bottles I was up and around at my post of duty."

Frank Leslie, for several years with James Brady, corner First Avenue and Third Street, Minneapolis, writes as follows: "For nearly nine weeks I was crippled with inflammatory rheumatism and unable to work. I tried numerous remedies, but received no relief from them. RHEUMO restored me to perfect health, and I have nothing but kind words for your remedy. Every one afflicted with rheumatism or lumbago should give RHEUMO a trial."

A. D. BROWN, engineer at the New Albion, 713 Nicollet Ave., Minneapolis, says: "For several weeks I suffered with inflammatory rheumatism in the knees, and my legs were also badly swollen. One bottle of RHEUMO gave me immediate relief, and bottle No. 2 drove away all inflammation and I am now in as good health as ever. You are at liberty to use my testimonial as to the good qualities of RHEUMO."

MRS. D. L. WALLACE, of 15 Western Ave., Minneapolis, writes as follows: "Inflammatory rheumatism in the ankles and wrists troubled me for several weeks and I tried various remedies, but received little or no relief from them. Your remedy, RHEUMO, gave me immediate relief, and after using the second bottle, all inflammation and pains disappeared. I believe RHEUMO is the most remarkable remedy there is for rheumatism and you are at liberty to use me as a reference."

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