

AT THE THEATERS

BILLS OF THE WEEK

- AT THE METROPOLITAN... Paula Edwards in "Winsome Winnie"
AT THE BIJOU... The Orpheum Show
AT THE LYCEUM... Dramatization of "Parsifal"
AT THE DEWEY... Rice and Barton's Musical Burlesque

Metropolitan—"Winsome Winnie."

In "Winsome Winnie," the romantic musical comedy which comes to the Metropolitan to-morrow night for the first time, Miss Paula Edwards, one of the most magnetic and vivacious of comedienne, has found, it is said, a delightful vehicle for her talents. Of the making of musical comedies there seems to be no end, but "Winsome Winnie" is not an exception. It is a reality, a light, romantic

still called by the same name, and is today as much of a success as in the days when the characters were played by two headless boys. Its longevity is due to the fact that the public insistently demands it, notwithstanding that McIntyre & Heath have several new and more modern sketches, one of which will probably be put on here, Elizabeth Murray, with her sparkling wit and fetching songs, is also a member of the Orpheum company. She has a style distinctively her own.



McINTYRE & HEATH

The Deans of Minstrelsy, with the big Orpheum Show, at the Bijou next week.

opera, brought up to date by the chief accessories of singable music, lots of pretty women, quick action, dainty costumes and fetching dances. But it has a really intelligent plot which holds the audience from rise to fall of the curtain and involves the principal figure in a series of romantic adventures.

"Winsome Winnie" is an American southerner, who is stranded in a Mediterranean coast town, and is forced to give a snake charming act to secure funds. She is seen by an American heiress who desires, for a time at least, to exchange identity with some body else. Miss Winnie accepts the role and makes merry with it for two hours, during which she sings, dances and convulses the audience by her antics.

Associated with Miss Edwards are some sterling singers, notably Madison Smith of "Under the Shade of the Sheltering Palms" fame; Joseph C. Miron, a basso with a strong comical instinct; Alexander Clark, the eccentric comedian recently seen with "The Runaways"; William E. Philp, the romantic tenor long associated with the Bostonians; Evelyn Carter, late of "Florodora"; Isobel Hall, a most pleasing mezzo, and a double quartet of male singers who are scoring one of the hits of the production.

Among the song numbers which win from three to six encores nightly are "The Flocky Rosebud," sung by Miss Kohnke and Mr. Philp, with the help of a hidden chorus; "They're Looking for Me," by Miss Edwards; "In the Good Old Days," by Miss Carter, Mr. Miron and Mr. Philp; "Maiden in Thy Eyes," by the male octet; "The Montegrin Patrol," by Joseph C. Miron and chorus, and "Winsome Winnie," by Madison Smith.

To this singing cast of exceptional strength has been added a convincing coterie of comedians, including Alexander Clark and Maud Ross, states and beautiful women make up the "show line," while the regulation "chorus" consists of girls who can both sing and dance. The scenic investiture is rich, the costume lavish, and to this add the pleasing fact that the book and music are by Paulton and Jakobowski, authors of "Ermeline," and the most fastidious music-lover may expect to be both pleased and amused. "Winsome Winnie" was highly praised by the New York critics during the long run at the Casino theater. The entire production will be brought intact to the Metropolitan. Matinee performances are announced for Wednesday and Saturday.

Bijou—"The Orpheum Show."

Commencing to-morrow afternoon, the Orpheum show, the only traveling organization owned by the Orpheum Circuit company, will be the attraction at the Bijou for one week, including the regular Wednesday and Saturday matinees. McIntyre & Heath, those prime favorites of minstrelsy, hold the piece of honor on the program. Thirty years ago McIntyre & Heath joined fortunes and started out to do an original minstrel act, portraying the ever-amusing characteristics of the old-fashioned "fo' de wab" negro. The act was named "Georgia Minstrels," and was a success. It is

Merian's trained dogs, a European act, and one of the most expensive on the stage to-day, is another which unusual interest attaches. The canines play an entire comedy drama in pantomime, and without any prompting whatsoever from their master. Each dog carries his character part through the piece, coming and going off at the proper "cue." Victor Moore, assisted by Emma Littlefield & Co., will present a ridiculous act called "Change Your Act, or Back to the Woods." The piece is a bit of professional absurdity, showing how hard it is for the average variety team to break into legitimate vaudeville. Ed F. Reynard is billed as an "incomparable ventriloquist," and is said to have a repertoire of fifty against all comers. Assisted by several "dummies" which work both upon the stage and in the audience, Mr. Reynard gives a performance truly novel and entertaining. The Melani Trio, vocalists from Sunny Italy, contribute the musical number of the bill. On the program they are billed as "great singers." The juggling Mathews complete one of the strongest bills in vaudeville ever presented to local theater-goers.

Lyceum—"Parsifal" Dramatized.

Dick Ferris, manager of the Lyceum theater, promises a magnificent production of the dramatization of Richard Wagner's masterpiece, "Parsifal," beginning to-morrow night. "Parsifal," the swan-song of the greatest of all music-dramatists, Richard Wagner, is finally to be heard outside of Bayreuth. It was Wagner's dying wish that this music-drama should be exclusively retained for performance at Bayreuth for a term of thirty years following its production there, but its artistic value is too great to permit of this. Enterprising American managers secured it and gave a far greater production in New York city than was possible at Bayreuth. No production in the last decade has caused so much comment.

Mr. Ferris, being alive to the occasion, was first to secure the rights of production in this city, making it the second presentation in the United States. It will be given here in dramatic form. "Parsifal" deals with the legend of the Holy Grail, and the note of religious mystery sounds persistently throughout. In brief, the plot may be sketched thus: Upon a mountainous height stands the castle of Montsalvat, wherein reposes the Holy Grail, the cup used by the Savior at the last supper, and in which, after the crucifixion, some of his blood was received. Montsalvat is the abode of the Knights of the Holy Grail.

Down in the valley lies the castle of Klingsor, the magician. At one time he was desirous of becoming a Knight of the Grail, but admittance to the sacred brotherhood was refused, because of his sinfulness. Severe revenge, he exerts his power of evil to harm the Knights. He has an enchanted garden, the flowers in which are beautiful women; and with these he lures the Knights to disgrace. By these means Klingsor has trapped Amfortas, the grailkeeper; has wrest-

ed from him the sacred spear—the one that had been thrust into the Savior's side—and has wounded him with it. Such a wound can be healed only by the touch of the spear that inflicted it, and as Klingsor is now in possession of the weapon, there is sorrow at Montsalvat.

All this happens before the rising of the curtain, but in the opening scene Gurnemanz, one of the Grail Knights, relates the story. Then appears Kundry, that strange combination of mortal and immortal, who is so repentant and eager to serve the Knights, at others she is in the power of Klingsor, who compels her to do his bidding. Now she comes to pour some balsam on the wound of Amfortas. Gurnemanz accepts this, but declares that the wound of Amfortas can be healed only at the hands of a sinless fool.

Then comes Parsifal, a boyish, untamed character. He shoots one of the sacred swans and seems delighted with his misdeed. Gurnemanz takes him to task; then he questions the wild youth about his parentage and his home, and to all the questions the youth makes answer. "I do not know," Gurnemanz suspects that Parsifal may be the pure fool destined to save Amfortas; so he conducts him to Montsalvat to witness the unveiling of the Grail. Parsifal hears Titurel, aged and decrepit father, plead with his son, Amfortas, to unveil the Grail; he hears Amfortas' cry of pain at the coming ordeal. Finally Amfortas unveils the Grail and the Lord's supper follows. Parsifal is asked to partake, but seems stupefied. The Grail is again covered, and Gurnemanz gustily thrusts Parsifal out of the temple.

The opening of the second act shows the tower in Klingsor's castle. The magician calls upon Kundry to lure Parsifal to his fate. The scene changes to Klingsor's enchanted garden, into which Parsifal is seen gazing. The flower-girls try to entrap him by their wiles, but his innocence is his safeguard. The voice of Kundry is heard calling. She tells him of his mother, Herzeleide, of her suffering and death, and under the guise of sympathy, she presses upon his lips an ardent kiss. Instead of responding Parsifal repulses her with a cry of anguish. "Amfortas! The Wound! The Wound!" In that moment when Kundry is trying to acquaint him with the meaning of love, the realization of all he has seen at Montsalvat leaps into his mind. He now understands Amfortas' plight and realizes that the temptations he has just resisted are the same as those to which Amfortas succumbed. Kundry struggles to win Parsifal. Klingsor comes to her aid, and furiously hurls the sacred spear at Parsifal. To their amazement the holy weapon remains suspended above Parsifal's head; he grasps it and makes the sign of the cross with it.

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Dewey—Rice & Barton.

The management of the Dewey theater will put on for next week the attraction Rice & Barton's musical burlesque in three acts, the music of which was composed by Edward Morbach, Jr., and the comedy written by Dumont, the Philadelphia minstrel king. So much has been promised by the general advance boomers that there will be a great deal of curiosity to see the production. It is simple justice, however, to say that the Rice & Barton production always comes up to expectations. This season's production is said to be a most beautiful and elaborate spectacle. The company is declared to be large, that the capacity of the stage will be taxed to hold it; the chorus of such number that one of the size of the ordinary traveling burlesque show could drop out and never be missed. This allows of a rapid succession of beautiful dances by large ballets, as the services of the whole chorus are rarely required at one and the same time. It is also said that a prettier lot of women will never be seen together on any one stage, there not being a plain one in the lot, while the costumes are rich, brilliant and artistic.

As a singing organization, this company is said to excel, and the orchestra of the theater will be doubled for this engagement. The scenery deserves great praise for its beautiful effects, and the stage furnishings are rich and complete. The Rice & Barton show is said to go with snap and vim, with something funny to laugh at or something pretty to admire every minute. It has scored a complete success every city visited this season and is likely to duplicate this hundreds of times before the season is over. The company is headed by Charles Barton, William J. Patton's great in-



"WINSOME WINNIE" GIRLS Rehearsing a dance in their every-day attire at the Metropolitan all of next week.

SOMETHING ABOUT THE PROFITABLE OPIUM TRADE

How the English Government Has a Practical Monopoly on the Growth and Sale of the Drug in Its Crude Form.

Few people have any idea of the vast areas given over wholly to the cultivation of opium. The consumption and the manufacture of this drug, far from being on the decline, are on the increase to an almost incredible extent. The greed for gold is far more predominant in the human makeup than is the philanthropic spirit which seeks to elevate mankind, and its purse may suffer in so doing. England reaps more benefit from the cultivation of opium than all other nations put together.

In the district of Bengal alone there are nearly 1,000,000 acres devoted exclusively to the cultivation of the poppy. Its cultivation is legalized and in every way encouraged by the British government, which has an absolute monopoly of this industry in India. The two principal districts are presided over by and under the direct control of English officials residing at Patna and Ghazipur. The Bihar agency embraces an opium field of about 500,000 acres, and that of Benares is a close second with 475,000 acres devoted to the cultivation of this much-talked-of drug.

There is a fierce dispute going on just now as to the relative merits or demerits of opium. Many eminent men in the scientific world openly declare that opium is a blessing. The government experts in the country where it grows so far as to say that opium is a blessing instead of being a curse to the natives. However, the vast majority of mankind will long of the undivided opinion that opium is the most all-crushing curse that afflicts man. The enthusiasts, or rather, extremists, of the international Anti-Opium society picture the condition of India under the ban of opium in the most dreadful manner possible. According to one of these men the 500,000,000 human beings in Asia are exposed to the evils of the opium trade as legalized by the British government. In order to derive a revenue from the Indian government issues licenses for the sale and consumption of this poisonous drug in all large cities, like Calcutta, Bombay, Madras, Lucknow and Benares, and in all towns and villages of India and Burma. These licenses are not issued for the purpose of limiting the sale of something that cannot be prohibited, but they are issued with the intention that the holder of the license must sell a stipulated quantity or pay a forfeit!

The more sold the more revenue the English crown will receive. As the opium is bought from the government by the holder of the license, a member of parliament who was most bitterly opposed to this system, but who is now in the government, has said that the condition of the natives is under an unrestricted use of opium.

It is worth a long journey to visit the poppy fields when the season begins. In February, as a rule, the plant is in full flower and has attained a height of three to four feet. Each stem has from two to five capsules of the size of a duck's egg. This is the time for the all important operation of gathering the juice. Before the capsules are pierced the fallen petals are removed and the stems are sorted, according to condition, in three grades. They are heated over a slow fire and formed into thin cakes, to be used for the covering of the drug when gathered. This done, the piercing of the pods begins.

In this condition it is as yet raw opium and unfit for smoking. For some explained reason the final preparation of the drug to make it marketable for smoking is almost a monopoly in the hands of the Chinese. These people pay an enormous bonus for this privilege, but their profits are in proportion. The Chinese seem to be the most successful in giving this subtle drug the same condition for smoking. Large establishments devoted to the preparation of the crude opium. Outside of these factories there are pyramids of opium, piled up in the open air, and one far more of an artillery park than of an opium factory. The balls are broken, and after being removed are remoltened with a little water and then pressed into about fourteen hours. They are then put into pans, two and a half balls with ten pints of water. After this has boiled for about ten hours, the water is evaporated and the paste of uniform consistency. This is then transferred to a larger vessel and allowed to stand for fifteen hours. Then it is put through a great strainer, and the various other processes, and finally a fine brick fire. At a certain period it is quickly taken away from the fire and vigorously stirred until cold, the cooling being accelerated by coolers with large fans. When quite cold it is taken to a special room and kept there for some months before it is placed in prime condition for smoking. Prepared this way the opium is of the consistency of a very thick syrup. It is put up in small boxes or jars of graduated weights, and the names of the makers are stamped on each package. In this condition the drug is exceedingly valuable, and the Chinese are not allowed to export hidden opium before they leave their factories.

CONCERT BY THE RED BAND

THE JOURNAL NEWSBOYS' BAND WILL GIVE A FINE PROGRAM MARCH 13 AT THE METROPOLITAN THEATER.

The Minneapolis Journal Newsboys' band will give its sixth annual concert in the Metropolitan theater on Sunday night, March 13. Prof. C. C. Heintzeman, the director, promises that his fifty-five young musicians will surprise their many friends with the proficiency they have attained musically during the past winter, and he is very anxious that the public shall hear them to the very best possible advantage. The intention is to make the concert a thoroughly popular one, and yet in keeping with the day. The program will include some of the most ambitious band compositions as well as some popular airs of the day.

The band will be assisted by Miss Frances Vincent, the young soprano. Miss Vincent has an unusually pleasing voice, possessing fine quality, and she will be heard in some of her best selections.

All the seats in the parquet and balcony are on sale by members of the band at the popular price of 50 cents, the gallery being 25 cents. These tickets will be exchanged at the Metropolitan box office commencing March 10, at 9 a. m.

The Journal Newsboys' band has achieved a wide reputation and the organization is worthy the support and encouragement of the music-loving public.

NEW DEVICE

Takes the Buzz Out of Telephones and Makes Talk Clear. New York, Ore., Chicago, Tribune. With a view to making improvements in the present telephone system and to test the invention of Professor Michael I. Pupin of Columbia, telephone wires which headquarters in this city and established lines in accordance with the purpose of the invention, the following factory results have been determined. By placing coils wound on wire at regular intervals in the circuit, Professor Pupin's current was transmitted without interference waves of any kind.

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Then, draped in the mantle of a Grail Knight, Parsifal, accompanied by Kundry and Gurnemanz, proceeds to Montsalvat, where Amfortas makes agonized refusal to unveil the Grail, so tremendous is his suffering. Parsifal touches Amfortas with the sa-

crific spear, at which the wound heals. Then Parsifal uncovers the Grail while voices are heard chanting from the dome above. Over a hundred people will be used in the production and the orchestra will be augmented to eighteen pieces. There will also be a boy choir of twenty voices. The regular matinees will be given on Tuesday, Thursday and Saturday. The principal characters are cast in the following roles:

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This requires great skill, as the yield greatly depends on the exactness of this operation. The opium farmer and his assistants go about armed with a small lancet-like affair which is provided with three or four short, sharp prongs. With this a half dozen perpendicular cuts are made in each capsule or seed pod. The juice begins to flow at once, but quickly congeals. The day after all the thickened juice is carefully gathered, being scraped off with a small iron trowel expressly made for this purpose.

The mass thus gathered is put into an earthen vessel and kept carefully stirred for a month or more, great care being taken to have it well aired, but not exposed to the sun. This finished, the opium examiner comes along with his assistant, an expert tester. These two pass upon the grade produced, and when this is done the whole is put into a large box. Now it is worked very much in the same fashion as baker's dough, to give it the required consistency. After this operation is finished the opium is put into balls for exportation.

The natives wash the appearance of a large vat containing the paste-like drug and hand out the stuff to hundreds of ballmakers who are seated in the room. Each man has a spherical brass cup, lined with the petals mentioned, before him. Into this is pressed the regulation quantity of opium, which is then rolled out into a thin sheet, and then pressed, the opium ball is transferred to another man, who gives it a coating of clay. This gives the drug, when ready for shipment, the appearance of a small sized cannon ball. When well prepared in this manner opium will keep its properties for fifteen years or more.

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At this the castle and the garden of Klingsor crumble to ruins. A lapse of years intervenes. The third act discovers Gurnemanz, an aged hermit living in a hut. Kundry approaches, begging to be allowed to serve him. Parsifal appears in black armor. He is armed with the sacred spear, which he plants in the ground before him, and then kneels in prayer. Gurnemanz and Kundry recognize him, and learn that all these years he has been searching for Montsalvat. Gurnemanz tells him that Titurel has died and that Amfortas has refused to unveil the Grail, hoping to secure release thru death. Then Kundry bathes Parsifal's feet and anoints them. Gurnemanz anoints Parsifal's head. The latter baptizes Kundry.

Then, draped in the mantle of a Grail Knight, Parsifal, accompanied by Kundry and Gurnemanz, proceeds to Montsalvat, where Amfortas makes agonized refusal to unveil the Grail, so tremendous is his suffering. Parsifal touches Amfortas with the sa-

crific spear, at which the wound heals. Then Parsifal uncovers the Grail while voices are heard chanting from the dome above. Over a hundred people will be used in the production and the orchestra will be augmented to eighteen pieces. There will also be a boy choir of twenty voices. The regular matinees will be given on Tuesday, Thursday and Saturday. The principal characters are cast in the following roles:

Parsifal, The Guileless Fool, A. Byron Beasley
Amfortas, King of the Grail, George J. Elmore
Titurel, His Father, Charles C. Burham
Gurnemanz, an Old Knight, Joseph Santas
Klingsor, a Magician, W. H. Murdoch
First Knight, Joseph Totten
Second Knight, Ernest Fisher
Third Knight, Wm. Groulx
Fourth Knight, Joseph Santas
Fifth Knight, Addison Madeira, Jr.
Sixth Knight, Wm. Wellington
Seventh Knight, Harry Scott
Eighth Knight, Grace Hayward
Ninth Knight, Wm. Groulx
Tenth Knight, Wm. Groulx
Eleventh Knight, Wm. Groulx
Twelfth Knight, Wm. Groulx
Thirteenth Knight, Wm. Groulx
Fourteenth Knight, Wm. Groulx
Fifteenth Knight, Wm. Groulx
Sixteenth Knight, Wm. Groulx
Seventeenth Knight, Wm. Groulx
Eighteenth Knight, Wm. Groulx
Nineteenth Knight, Wm. Groulx
Twentieth Knight, Wm. Groulx



CHARLES BARTON, OF RICE & BARTON, BIG GAIETY CO., DEWEY THEATER.