

AT THE THEATERS

BILLS OF THE WEEK.

Metropolitan—Sunday Night—Charles Hawtrev in "A Message from Mars" Monday, Tuesday and Wednesday Evenings with Wednesday Matinee—Maxine Elliott in "Her Own Way" Thursday, Friday and Saturday Evenings, with Saturday Matinee—Jane Corcoran in "Pretty Peggy"

Orpheum—All the week, with daily matinees. Modern Vaudeville

Bijou—All the week, with matinees Wednesday and Saturday—Russell Brothers in "The Female Detectives"

Unique—All the week with two performances every afternoon and two every evening, new vaudeville bill, commencing Monday afternoon.

Lyceum—All the week, with matinees Tuesday and Thursday—Ferris Stock Company in "The Land of the Midnight Sun"

Dewey—All the week, with daily matinees—Scribner's Morning Glories in "The Devil's Daughter"



MAXINE ELLIOTT.

In Clyde Fitch's "Her Own Way," at the Metropolitan Jan. 16, 17, 18.

Metropolitan—Maxine Elliott in "Her Own Way."

Maxine Elliott will appear at the Metropolitan Monday night in the new Clyde Fitch comedy, "Her Own Way," under the management of Charles B. Dillingham. Her engagement is for three nights and a Wednesday matinee. The advent of Miss Elliott as an individual star at the head of her own company would in itself be of more than passing interest; but since she appears in a new and successful Fitch play, her appearance becomes one of the important events of the season. News of Miss Elliott's astonishing success in this play in New York has already been chronicled here. Miss Elliott played in four different first-class theaters in New York, her engagement each time being prolonged.

"Her Own Way" is a story of modern New York life and manners, with an absorbing love theme and many of the sidelights upon various types of social climbers which Mr. Fitch delights to picture. In "Her Own Way" the social satire is probably in the author's best vein, just as the love story is one of the strongest. Miss Elliott appears as Georgiana Carley, a modern independent American girl, who insists upon

having her own way in her own love affair. Georgiana is wooed by two men—one a handsome lieutenant, with whom she is in love, and the other a rough millionaire, whom she detests. The first act takes place in a children's nursery and ends with a delicious comedy scene which clearly shows that Georgiana prefers the soldier. The millionaire believes money will achieve anything he desires. He accordingly entices Georgiana's weak brother into unfortunate speculation and deliberately ruins the entire family in the belief that when she is poor she will be forced to accept him. But even when Georgiana hears that the lieutenant has been killed in the Philippines, she still refuses to marry him, and insists upon having her own way. How this leads to happiness is charmingly shown in the last act.

Miss Elliott will be supported by Charles Cherry as the lieutenant, James Carew as the millionaire, R. E. Herz as the brother, George Lawrence as a talkative hairdresser, Fanny Addison Pitt as a vulgar mother in society, Nellie Thorne as a society climber, and little Donald Gallagher in a juvenile role. The stage settings are rich and elaborate and Miss Elliott will wear some stunning gowns.

ty Peggy"—an original drama based upon the life of Peg Woffington—lends fresh interest to the romantic story of the actress of the eighteenth century, who was a celebrity before she was out of her teens.

Three generations of fictionists have utilized various incidents of the short but eventful life of "the Woffington," the most important previous result being a novel, "Peg Woffington," by Charles Reade, and a play, "Masks and Faces," based on the novel, by Charles Reade and Tom Taylor. This latter has been presented so many times with a middle-aged woman in the title role that the idea obtains that the idol of Covent Garden was a buxom matron. As a matter of fact, Peg died before she had reached middle age, and she was at the height of her popularity when but a few years past twenty. Her unfortunate love affair with David Garrick furnishes the motive of Miss Mathews' play.

Peg Woffington was born in Dublin late in 1719. She became a favorite there as the circus boat of her disreputable, Mme. Violante, and later appeared with great success as Polly in "The

Beggar's Opera." At 17 she played Opelia at the Theater Royal, and after two years at that house, went to London. John Rich, famous as the inventor of pantomimes, engaged her to act at Covent Garden, where she made her debut in "The Recruiting Officer." In 1741 she went to the Drury Lane, in the greenroom of which she was courted by David Garrick. At this time she was 22, which, by the way, is about the age of Miss Corcoran, now portraying the character of Peg.

The two lovers rapidly advanced in public esteem, playing together for a number of years. They finally separated, however, and while impersonating Rosalind in "As You Like It," at the Garden soon after, Peg was prostrated, which caused her retirement from the stage, and she died a few years later.

It is said that the play adheres more closely to facts than has any of its predecessors. It also possesses more genuine literary merit. Miss Corcoran has made a notable hit as Peg Woffington, and the same may be said of Andrew Robson as David Garrick.



JOSEPHINE SABEL.

Clever Singing Comedian at the Orpheum Next Week.

Orpheum—Modern Vaudeville.

The sketch, "Hooked by Crook," presented by Mason, Keeler and company at the Orpheum this week, has been such a popular number at the Seventh street house that the management has secured for next week something in the same line equally amusing. For many years Hallen and Hart held high place among the comedians and their laughable conceptions, such as "Later On," are still well remembered. Mr. Hallen, upon the dissolution of the partnership, entered vaudeville several seasons ago and has been among the vaudeville headliners ever since. During these years he has been associated with Mollie Fuller in the presentation of many comedy conceits. At the Minneapolis Orpheum Hallen and Fuller will offer George M. Cohen's little skit, "Election Bets," with which they made many a "hit" in the east.

India has always appealed to students of the mysterious. Of late years other men of mystery have come to the east, notably from China. These illusionists have methods of their own, which make them especially attractive. Ching La Foo is of this class and he occupies a position next to the

headliners on next week's bill. There will also appear one of the fair sex in the form of a musical comedy and story. Josephine Sabel has held the headliner's place in this line of endeavor for a number of years and she will add materially to the strength of the bill.

Several kinds of acrobatic acts have been shown here in the past few weeks, but it is promised that nothing like the work of Reed and Shaw, on next week's bill, has yet been seen by Orpheum patrons. They are described as "muscular marvels," and their exhibition involves the use of the flying rings and horizontal bars, with one of the team is an exceptionally wonderful contortionist.

James H. Cullen, raconteur, is known all over the eastern circuits as "the 'Election Bets' man." He will divide the story-telling honors with Miss Sabel. Irving Jones sings his own songs, and the Kansas City packers say that he writes good ones and sings them well. Newell and Nible are an unusually skillful and artistic team of musical experts, and the kinodrome's animated picture comedy will deal with the incidents of a chicken thief's career.

Among the February attractions at the Metropolitan is the opera, "The Shogun," James K. Hackett in the title role, "The Fortunes of the King," "The Country Boy," and "Edna Wallace Hopper in 'A Country Mouse'."

The week of Jan. 22 the Ferris Stock company will present "A Poor Relation." This was one of the late Sol Smith Russell's most effective and successful comedies.

"Mrs. Delaney of Newport," a musical comedy success, with the Ellsore sisters as the bright stars, is at the Bijou the week of Jan. 22.

"The Heart of Maryland" will be an early attraction at the Bijou.

"Better than ever" is the verdict accorded to Mason and Mason in "Fritz and Suits," which will be seen at the Bijou shortly.

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"The Lighthouse by the Sea," understood for presentation at the Bijou, is a play of intense dramatic action replete with thrilling climaxes and sensational episodes.



A SCENE FROM RUSSELL BROS.

In "The Female Detectives," at the Bijou Next Week.

Bijou—Russell Brothers in "The Female Detectives."

The famous Russell Brothers, John and James, heading a company of clever players, come to the Bijou next week in "The Female Detectives." This theater for the first time will have the pleasure of presenting this duo of comedians of wide reputation. For many years the Russell Brothers have held the unassailable throne of laugh-provokers. Samuel Blair, financier of this enterprise, has secured the highest salaries of vaudeville artists, who for the past two years have been recognized as the best drawing cards among the headliners. The Russell Brothers' line was carefully studied by the author, and the parts allotted to them are well suited to their talents.

Most melodramas lay stress upon some one sensational scene. But "The Female Detectives" is a strong, well-balanced production with a steady growth in interest. One of the features of the last scene is the character work of these past masters in comedy. They are first seen in familiar make-ups as Irish servant girls. From this they make a change to French women. This furnishes a clever bit of artistic impersonation. The gowns worn are wonderful confections of the modistes of Paris. The jewelry worn is equally beautiful. The change of costume, Russell cost a small fortune. From these characters they make a complete change to the regulation uniform of a New York policeman, from shoe to helmet, at the full view of the audience, and in less time than it takes to tell it.

Lyceum—"Land of the Midnight Sun."

"Land of the Midnight Sun," an Icelandic melodrama of powerful and unconventional interest, will be played next week at the Lyceum by the Ferris Stock company. The play is dramatized from Hall Caine's famous story "The Bondsmen of Ice." The story is one of the most striking claims of the drama upon the interest and attention of playgoers is its clever and skilful utilization of scenes, characters and effects never before presented. Yet it is worked out along lines of such forceful vitality, and its strange cross purposes and impressive coincidences are so naturally evolved, that no impression of straining for effect is made. The play should prove of great interest to the many natives of the Northland resident in the twin cities.

The two striking characters around whom the action centers, are Jason, the Icelandic giant, and Sunlocks, his half-brother, the latter born under southern skies in America. Both the mothers have been deserted by Steven Grey, and Jason leaves Iceland and comes to America, under an oath to avenge himself upon his faithless father, and the woman and child who have taken the places of himself and his deceased mother. Sunlocks, son of the American mother, goes at about the same time to Iceland to find and aid the woman and son whom his father there deserted. By an ingenious chain of circumstances, remarkable in their vivid effect, but most natural and convincing in their un-

folding, Jason becomes the protector and savior of the half-brother he has sworn to kill. Both love the same girl, Mada Mateland, daughter of the southern colonel, who has been Sunlock's foster father. Jason, finding that Sunlocks returns to Iceland, goes thither to wreak his vengeance, and the unfolding of the plot brings both of them as prisoners to the great sulphur mines of Iceland. Here they work side by side, and Jason, in the effort to ease the burden of his fellow sufferer, whom he does not know. In the great scene he escapes, carrying Sunlocks, and breaking down by sheer strength the great iron gate of the prison. The splendid and dramatic rescue is instantly followed by a tremendous explosion, which opens a chasm between the escaped prisoners and the prison guards, making pursuit impossible.

In the scene in the convict sulphur mine is one of the most daringly picturesque ever seen upon the stage. Here is shown the vast, dim, underground cavern in which the love-lorn convicts work out their hopeless and dreary days, breathing a deadly atmosphere. As a climax comes, with added effect because of its weary work, the convicts are rescued by the dramatic rescue and double escape.

The role of Mada Mateland, the girl loved by both half-brothers, will be played by Florence Stone, a young actress of dramatic strength and beauty to that of either of the brothers.

The play ends powerfully, but hap-

Dewey—Morning Glories in "The Devil's Daughter."

The management of the Dewey theater cheerfully recommends to its clientele for next week the appearance of "The Devil's Daughter," a most successful extravaganza, carefully and elaborately presented by Scribner's Morning Glories company. Most of the musical numbers were written expressly for "The Devil's Daughter," and of course are still retained, and all the season's latest successes have been added. The ladies' brass band has been augmented, and is still one of the features. All the scenery, costumes and electrical effects are positively brand new, one of the principal scenes being the Pike at the St. Louis exposition, faithfully portraying the schoolroom scene, which is the second act of this play, is said to be one of the funniest ever put on the stage, showing how Patsy got mixed up in a duel with her father, and how she escape cause heart and wholesome laughter. The principal role is played in the hands of that popular little comedian, Clarence Wilbur, in the character of "Bobby," who will be supported by James Marcus, Louis Hartman, Nat Bernard, Harry Wilson, Frank Scott, Gus Nester, Etta Cooper, Elsie Harvey, and a host of other excellent players. The Scribner-Drew Amusement company are the owners and producers.

Unique—Continuous Vaudeville.

Because of new arrangements and contracts that have been made with eastern circuits, the management of the Unique theater now has to draw upon a list of performers which will give them the very best in vaudeville, and for an unlimited time winter and summer, so that there is no question of the ability of the theater to keep up the high standard of its entertainment. Next week beginning with the Monday afternoon performance, one of the best vaudeville bills will be introduced, including a list of stars, all veterans or those who have won favor in the best vaudeville houses, without a "cull" of any kind. The bill will include, and by the Brothers Bunce, must be seen to be appreciated. They have many new stunts, and are truly unique people.

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An Extra Hawtrev Evening.

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FOOTLIGHT FLASHES.

"A Girl from Dixie," the pretty musical comedy by Harry B. Smith, which scored here last spring at the Metropolitan, returns for a brief engagement commencing Thursday, Jan. 20.

Sam S. Shubert's gorgeous production, "A Chinese Honeymoon," will be the attraction at the Metropolitan for the next week opening Jan. 20.

"The Girl from Kay's," with Sam Bernard in the leading character, will be presented at the Metropolitan beginning Thursday, Feb. 2, with a native original New York company, including Mattie Williams, who plays "The Girl."

"Girls Will Be Girls," the musical success in which Al Leland and three Rosebuds are starting, will be the attraction at the Metropolitan for the week of Feb. 5.

"The Virginian," a dramatization of Owen Wister's novel, one of the genuine successes of New York, will be offered at the Metropolitan for the week starting Feb. 12.

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ART INTERESTS

St. Paul is the cathedral town of this diocese in the Roman Catholic church. The present cathedral is an ugly old building, which wholly unworthy and inadequate for its purpose. It is the intention that the new cathedral shall embody the best modern architectural ideas of the day, and be a credit to the city. A committee has been organized to secure the best designs. The competitors will be half a dozen or more of the foremost architects of the country. Glenn Brown, of Washington, D. C., secretary of the American Institute of Architects, will act as expert adviser of the committee.

In Minneapolis, too, a beautiful new church for a pro-cathedral is to be built soon and this gives a local interest to the question recently raised in New York whether it may not be that in the new world we are entering on the era of cathedral building comparable with the period in the middle ages, which saw the inception of nearly all the great cathedrals of Europe and the United States. In New York nearly a million dollars has recently been secured to complete the choir of the new Cathedral of the Holy Name, the first single colossal arch and detached chapel on Morningside Heights, suggest at once interesting old priors in European museums showing Cologne and other cathedrals in their unfinished state. The crypt of St. John's is largely completed and is in use, but of the main structure only the huge arch is visible above the ground. It is expected that the choir will be completed in about three years, and will accommodate 5,000. As the choir is but a small part of a Gothic church, it will be seen that the scale of the work is stupendous.

In addition to this great piece of cathedral building, work is still progressing slowly on the Cathedral of St. James in Montreal and the choir of the Protestant cathedral in Albany has recently been finished. Within a year a third of the choir of the new cathedral in Boston, the St. Patrick's cathedral in New York is also a great piece of modern architectural work. Not all the new work of modern architecture is, however, of the Gothic style, as the Catholic cathedral of Westminster is a very recent work and

is not nearly finished in the interior, although it is available for use.

The organized movement to raise a fund to purchase John Alexander's "Ray of Sunshine" started off most auspiciously this week. The special committee has been organized to secure the funds. Mrs. J. B. Gillilan, chairman of the committee, is wife of the new president of the Art society and she will have the aid of twenty-four women interested in the art development of the city. A committee meeting was held on Thursday and over half of the required sum, \$2,000, was pledged at the meeting.

The second of the course of lectures planned for members of the Minneapolis Society of Fine Arts will be given Friday night by Professor Charles E. Chubb on the subject of "The Renaissance in France." The lecture will be given in the sculpture room of the public library and will be for members only.

Masters in Art for January is timely in its subject—George F. Watts, the great English artist, who died last summer at a ripe old age. The illustration of Watts is his greatest work, and it has not been so much to paint pictures that will charm the eye as to suggest great thoughts that will appeal to the imagination and the heart and kindle all that is best and noblest in humanity.

In the comments on his work, M. H. Spielmann says: "Aspiration and intention—these claim the first consideration of Watts. If the thought is worked out in a picture he but elevates and ennobles the subject, and even the work itself are regarded as of relatively little importance; they are the signposts to the thought to be expressed."

So much criticism has been aroused in France by the indolent restoration of historic buildings that the government has commissioned M. A. de Baudot, the inspector of public buildings in Paris, to establish a course of lectures upon the art of maintaining and caring for historic monuments, such as churches, chateaux, statues, etc., and making changes and restorations when such become necessary.

The little chateau of Bagatelle, adjoining the Bois de Boulogne, outside of Paris, which was built in 1779 by the Count d'Artois, and was used during the revolution as a restaurant, has been bought by the city of Paris for \$1,300,000 and will be made part of the Bois de Boulogne park. It was owned by an Englishman, Sir Murray Scott, who was offered a much larger sum by speculators wishing to cut the property up into building lots.

Rodin is at work upon a statue of the noted French sculptor, Falguiere, who died in 1900. It will be shown at the next salon.

MUSIC

(a) Choral, "In Dulce Jubilo" Bach
(b) Choral, "Choral Fantasia" Bach
(c) Choral, "Hear Ye, Israel" (Elijah) Mendelssohn
(d) Pastoral Goodwin
(e) Allegretto, (from Concerto) Parker
(f) Perpetuum Mobile, for Middlesex alone Mendelssohn
(g) "Angels and Bells" List
(h) Fantasia, (B flat major) Saint-Saens
(i) "Wittich and his Wife" Handel
(j) "My Mother Bids Me Bind My Hair" Hayden
(k) "Open Thy Eyes" Massenet
(l) Allegretto Mendelssohn
(m) Flight of the Gull Vianna
(n) Wilhelm Middelschulte.

A second organ will be dedicated next week also, for Hamlin Hunt will play the program on the new instrument given in the Poland Avenue Church of Christ Tuesday evening. The organ is a very complete two-manual instrument with pneumatic action and all the modern accessories. Mr. Hunt will have the assistance of two vocalists in his program.

The Thursday Musical will have a treat at its regular program meeting Thursday morning in the Unitarian church for Miss Ella Blomquist, concert pianist of St. Paul, will appear in a recital assisted by Miss Gertrude Hale. Non-members of the club who wish to hear Miss Richards may do so on payment of a small fee. The numbers will be the following:

Piano, Faschingsschwank aus Wien Schumann
Allegro; Romanze; Scherzo; Intermezzo.
Finale.
Songs—
(a) Villanelle Palestrina
(b) "The Song of the Lark" Mendelssohn
(c) Danse de Saintier Massenet
Piano—
(d) Song Without Words, No. 22 Mendelssohn
(e) L'Alouette Glinka-Balakirev
(f) Valse a la Bien Aimee Schuetz
(g) Fantasie, Op. 9 Chopin
Songs—
(h) "Beaumont in a Rose's Glowing Heart" Narin
(i) My Heart Ever Faithful Bach
(j) Violin obligato by Miss Helga Jensen.
Piano, Le Casseur Paganini-Liszt

It is no wonder that Corrad makes so many of his Minneapolis singers for they are clever and capable enough to take advantage of every opportunity and aid him in an emergency. It was only last week that Mrs. Louise Homer will remember her as the daughter of a former pastor of Plymouth church, saved the performance of "Das Rheingold" by singing the role of Ericka at a half day's notice. Some former had never sung the part before and did not begin to study it until 3 o'clock in the afternoon. She had to learn not only the music and the text, but the cues and stage business, and that in an incredibly short time. But she accomplished it and in such a manner that the New York critics have expressed an earnest wish to hear her again in the role.

The music committee of the Hennepin Avenue M. E. church has planned for a special musical service to be given in the church once a month. The first of these special programs will be presented tomorrow evening when the following numbers will be given: Organ prelude, anthem, "Oh, Be Joyful," H. J. Stewart; solo, "Crossing the Bar," Willeby, Miss Pearce; solo, "Why Do the Nations, Handel, Mr. Phillips; trio, "Oh, Cease, My Wandering Soul," Chadwick, Miss Pearce, Messrs. Davies and Phillips; solo, "Save Me, Oh, God," Randegger, Mrs. Brackett; solo, "Be Thou Faithful Unto Death," Mendelssohn, Mr. Davies; anthem, "O' Lord, Thy Burden," Ward; postlude, "Hallelujah Chorus," Handel.

William C. Voigt, the new violinist engaged by the Synagogue orchestra, has been added to the faculty of the Northwestern Conservatory of Music. He will organize a students' orchestra next Wednesday evening.

The entertainments of the Teachers' club course will be resumed Tuesday, Jan. 24, with a concert at the First Baptist church by Fritz Kreisler, the Austrian violinist, who has just arrived for his American tour, and Mme. Etta de Montjan, a soprano with a beautiful lyric voice. Mme. Montjan made her first American appearance for a number of years, and her first as a concert singer on this side with Walter Damrosch's orchestra in November, and she has a year of important dates. She is an American of French parentage and was given her principal vocal training by Mme. Fuchs in Paris. Later she studied with Marcel in Paris.

Kreisler returns as a virtuoso of the first class and probably the most eclectic violinist of the day.

Who Sings at the Synagogue Orchestra Concert Next Tuesday Evening.



MISS JANE CORCORAN AND ANDREW ROBSON.

In "Pretty Peggy," at the Metropolitan Jan. 19, 20, 21.

Metropolitan—Jane Corcoran in "Pretty Peggy."

The announcement that Jane Corcoran with Andrew Robson and her metro-

politan company is to appear at the Metropolitan on next Thursday evening in Frances Aymer Mathews' picturesque play, "Pre-