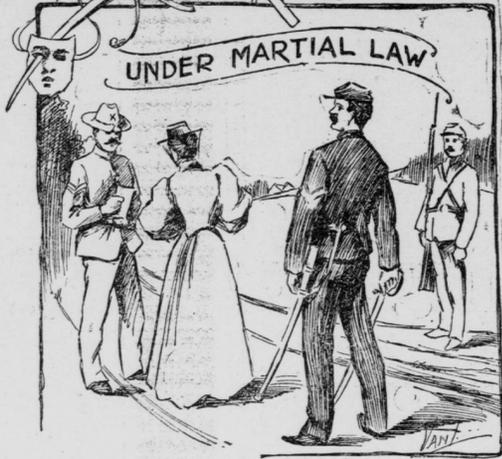


# AT THE THEATRES

Jacob Litt's latest venture is a new play called "Under Martial Law," by Milton Nobles, and it will be given at the Grand tonight. Its first presentation occurred last week in Milwaukee, where it was well received. It will doubtless be gratifying to many to know that "Under Martial Law" has neither sensational effects nor mechanical devices. It will have to depend for whatever success it may achieve solely upon its dramatic construction and its character drawing. The story opens on a fine old Southern plantation in North Carolina amid the festivities given to celebrate the marriage of the daughter of the house, a charming Southern girl, and a chivalrous Southern gentleman. The time is 1862. The girl's father, who has all his life been a scapegrace and a ne'er-do-well, and who deserted his family years before, and is at this moment a fugitive, appears upon the scene, obtains an audience with his daughter, and beseeches her to hide him from the Confederate authorities, who are pursuing him. She hides him in her own room. The newly made husband's jealousy is aroused by a maliciously concocted story. He asks his bride for information respecting the person concealed in her room, but, fearful of betraying her father to the Confederates, who have come to take him as a spy, she does not answer. The husband breaks in the door of the room and discovers the man escaping. He bitterly reproaches his wife and leaves hurriedly, convinced that he has been deeply wronged. The young wife swoons, and as the curtain falls the guests can be heard singing a wedding song.

The next act opens in Washington in the home and fashionable gambling house of Lisle, the father of the young girl. Lisle has become reunited to his second wife, and has brought his daughter to Washington. Among the visitors to Lisle's house is a Col. Ashley, who has charge of the Confederate prisoners in Washington. He is utterly lacking in principle. Lisle is in his power, and Ashley insists on meeting the girl, who is wholly unsuspecting of the character of her father's establishment. The girl repulses him, and finally escapes from the house with the aid of an old negro servant. She goes to the negro's cabin and overbearing a conversation between two Federal sold-



on Sunday. All days belong to 'em. It's die, dog, or eat the hatchet, when they come 'round, and yet, as I tell you, I believe in the book from Kiver to Kiver."

"The Jucklins" is Mr. Read's best work of fiction. The story combines all the attractive elements which have made Mr. Read's tales famous. It is a beautiful love story, realistic and dramatic, occasionally running close to the tragic. The story unravels itself in North Carolina, and is permeated with the raciness of the soil, yet possesses all the attractiveness of home country life. No more pathetic and at the same time no more really laughable scene can be imagined than that at the close of the third act, when, with the audience almost in tears at the sight of mother and daughter praying for their boy, who is in jail for the supposed

leading members of the company are: Foyre, Thomas A. Wise, George W. Devo, Charles F. Gotthold, Francis Whitehouse, Gertrude Whitley, Annie Wood, Harry Webster and Malcolm Bradley.

Richard Mansfield has been booked for the Metropolitan opera house March 25 and 27. He will play three nights and Saturday matinee. During his engagement, Mr. Mansfield will present "The Merchant of Venice," "King Richard III.," "Evan Dattimer" and "Dr. Jekyll and Mr. Hyde." The date of the sale of seats will be announced later.

E. A. Dittmar, the able dramatic critic of the New York Times, in a review of the organization by Mr. Stoddard, of Thomas Hardy's "Tess of D'Urbervilles," thus comments upon the moral aspect of the stage today: "American playwrights would do well to consult the taste of a large, respectable, and intelligent audience, who, while, which is willing enough to support the theater if the theater will recognize its prejudices. A gentleman asked me last week to recommend a reader, who, in some and interesting play that would suit the taste of a well-bred girl of fifteen years. Of course, the acrobatic farces, with their short skirts and vulgar jests, were out of the question. All plays dealing with marital indelicacy, directly or by implication, flippantly or seriously, were barred, in common with dramas or comedies treating of any topic banished from polite conversation. I looked over the list and could find just three plays. Two of them the child had already seen.

Of course, the scoffer may say children should be kept at home. But that will not suffice. There is, moreover, in proportion to the mass of theatergoers than there used to be, who demand that they call pure plays—plays, that is to say, in which the element of indecency in the "palm days," when even



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ings when Lester's cue was spoken, Boucicault began to emit sulphurous ejaculations. "Wallack, through his monocle, continued to look carefully at the manuscript part in his hand, and finally remarked, with characteristic nonchalance: "Boury, it says here that I saunter down to the left." The irate Dion replied: "Then why in—don't you saunter?"

Minnie Madden Pike's acting in "Tess of the D'Urbervilles," at the Fifth Avenue, has been a theatrical topic of the past week, says the New York Sun. This actress has commanded full attention to herself as a singularly independent and intellectual artist, and to the strong drama, which Mr. Stoddard has made from Hardy's novel. The too great length of the piece has been curtailed, and the curtain now falls at 11 o'clock.

Dan Daly, the eccentric and agile comedian, has a new song, with the inspiring refrain, "I love to see my good old mother work."

The press agent of the "Piney Ridge" outfit, now showing at the American, has struck a new advertising device, says the New York World. This young man is just spending the company's money at the rate of \$50 per day by advertising on ten hansom cabs with a labeled theater trunk upon the top of each. You may have seen them yesterday trailing around the city.

The comedian said the hansom cabs were an evidence of insanity. He argued that no one ever saw a theatrical trunk and an actor and a hansom cab together. "You might see two of them together at a pinch," he says, "but

in amazement, "A parrot," answered Arthur dryly. "You don't suppose I want to see the combination broken in my piece."

Hayt's "A Parlor Match" was produced in Philadelphia last Monday night by Evans and Hoey for the three thousandth time.

Louis N. Parker's new play "The Mayflower" received its first production in New York city last Monday night and scored a success. It is described as "a pretty, picturesque and graceful." The story begins in Holland, shifts to Plymouth, England, and concludes in the Pilgrim settlement near Plymouth Rock, Massachusetts.

One of the early comedy bookings at the Grand will be "The Prodigal Father."

Manager Litt will produce at the Grand opera house next month another new play entitled "The Showman's Daughter." It will be a spectacular production, presented by a company headed by Frank Losee.

Burr's Law Office.

Within a stone's throw of the city hall stands a little two-story dormer-window house, now occupied as a barber shop, that once was the law office and residence of Aaron Burr, says the New York Sun. It is alleged that in this very house Burr met the filibuster Gen. Miranda, and that here was plotted the Leander's cruise. Here the Bienenhasset scheme was planned, and to this house Burr returned the man after his trial for treason. Underneath a four-story building not far away is one of the water tanks of the water company that was organized by Burr, under whose charter a banking institution was founded. Burr feared to ask the legislature for a banking charter, so he applied for a charter for a water company that read "to supply the city of New York with water for drinking purposes and for the transaction of other business." The waterworks consisted of underground log pipes connected with stone tanks. They became a laughing stock. Within a few years workmen who were digging on Park row unearthed half a dozen of these old log pipes. The banking institution that was founded under the Burr charter flourished.

Pearl Diving.

Pearl diving used to be an important and valuable industry off the coast of Mozambique. Now, according to United States Consul Hollis, the industry is very small. Bazaruto Kaffirs still continue to fish for pearls, but as they roast the oysters, instead of letting them rot, the pearls are always more or less damaged by heat. The Bazaruto pearls, as well as a few that obtained near the mouth of the Rovuma, are shipped by the Indian traders to Bombay and Zanzibar. Some years ago, writes Consul Hollis, a concession was granted by the Portuguese government for a company of American pearl divers to exploit the reputed rich pearl fisheries of the Bazaruto islands, which are situated a few miles from the coast and about midway between Inhambane and Beira. An attempt was made to work the concession, but it is recorded by the American consul that had management, lack of funds, heavy expenses and political difficulties combined to kill the enterprise. The pearl diver is gradually becoming extinct, particularly in the vicinity of Mozambique. There is now no local market for pearls in that locality.—Washington Post.

A Bradley Martin Echo.

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the slightest farces made jests of adultery and moral obliquity.

The cry of the serious critics of the drama today—and I fully sympathize with it—is that while a grave and sensible treatment of certain social problems is condemned as indecent, comic treatment of them is encouraged. But this is not so true now as it used to be. There are many new-fangled plays, with no traditions, who hardly tolerate the comedy and "society drama" that skirts flippantly along the edge of the abyss of sin.

There is, to be sure, small hope for artistic progress when prudery stands



CELIA ALSBERG.

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SCENE IN "FAIR VIRGINIA."

AMUSEMENTS.

**METROPOLITAN.**

L. N. SCOTT, MANAGER.

**TONIGHT—Farewell Concert.**

**SOUSA. A SPLENDID PROGRAMME.**

- Overture—Tannhauser.....Wagner
- Suite—Last Days of Pompeii.....Sousa
  - In the house of Burbo.
  - Nydia, the blind girl.
  - The destruction of Pompeii and the death of Nydia.
- Euphonium Solo—Old Melody with variations.....Mantia
  - Simon Mantia.
- Scherzo and Habanera, "La Siesta de Seboria".....Pumi
- Valse—Aparicio.....Mantia
- Saxophone Solo—Le Carnaval de Venise, Demersman Jean Moremaus.
- Plantation Dances.....Arnold
  - Elizabeth Northrop.
- Valse—Vienna Darlings.....Zihrer
- March—El Capitan.....Sousa
- Violin Solo—Carmen Fantasia.....Hise-Johnson
  - Martina Johnson.
- Suite—Pictures from Naples.....Massenet

**Last Time, Tonight.**

SECURE SEATS EARLY, BOX OFFICE OPEN TODAY.

AMUSEMENTS.

**METROPOLITAN.**

L. N. SCOTT, MANAGER.

**... TENTH ...**

**SEIBERT'S CONCERT.**

SOLOISTS: (Mr. A. P. Quessel, Tenor. Mr. Louis Milch, Cello.)

**SEIBERT'S FULL CONCERT**

**35 MUSICIANS**

POPULAR PROGRAMME.

The day previous to the first performance of "The Cherry Pickers" in New York, Augustus Pitou, who had been on a still hunt for months after curious and bric-a-brac to give a characteristic air to the different scenes of the piece, suddenly conceived the idea of introducing a monkey as one of the soldiers' pets in the fortress of Candahar scene. Joseph Arthur espied the monkey. Shortly after he slipped out and returned in a few minutes with a large package. "What have you there, Joe?" asked Pitou, surveying the thing never all three. When you have the price you haven't the cab, and when you have the cab you haven't the price, and heaven only knows that when you have the trunk you have neither the price nor the cab.

But the advertisement went all the same, because every one lined up on the sidewalk to see it go by.

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L. N. Scott, Manager.

**MONDAY NIGHT**

AND

WEDNESDAY MATINEE

**50c**

**... STUART ...**

**ROBSON**

DIRECTION OF WM. R. HAYDEN.

"And as a hen gathereth her chickens under her wings,"

—Matt. xxiii, 37.

**THE JUCKLINS**

Opie Read's Latest Novel. Dramatized by Dan'l Hart.

**Lemuel Jucklin—Mr. Robson**

"He believes in the Book from Kiver to Kiver, but can't help fighting" roosters."

Prices during this engagement: \$1.00, 75c, 50c and 25c.

AMUSEMENTS.

**METROPOLITAN.**

L. N. Scott, Manager.

**Thursday, Friday and Saturday Nights,**

**MARCH 18, 19, 20,**

**And Popular Price Saturday Matinee.**

**SECOND ENGAGEMENT OF MR. AND MRS. RUSS WHYTAL**

**FOR FAIR VIRGINIA**

By MR. WHYTAL.

Presented with Special Scenery and a Brilliant Company.

Opinions of St. Paul Papers.

"Emphatically a satisfactory play; beautifully acted."—Pioneer.

"A dramatic gem. It would be hard to overpraise."—Daily Globe.

"It was received with marked enthusiasm and established itself upon a firm footing of popularity."—Dispatch.

AMUSEMENTS.

**H. KENSINGTON-LLOYD,**

Harold Artist and Impersonator.

**PEOPLE'S CHURCH**

Friday Even., Mch. 18th, Mat. 20th.

Seats 5c. On sale at Howard, Fervell & Co's.

Bradley Martin Hall, was promptly discharged by the police magistrate. He severely reprimanded the officer for making the arrest, saying: "You have no right to arrest this man. The citizens have a perfect right to walk along the streets. They should be unrestricted and free to all. If anything should have been done, you should have moved that evening. It had no right to be there, blocking pedestrians."

A Century Afloat.

A vessel 125 years old recently arrived at Kiel through the North sea and the Baltic canal, and seems to prove that the good old times of wooden shipbuilding are not without proper justification. The Kieler Zeitung mentions the arrival at that port of the Danish sailing vessel De Tre Søstere, hailing from Aeresøsholm with a cargo of linseed cakes. This boat was constructed in 1772, at Rudkjøbing, but is still perfectly seaworthy, does not leak in the least, and is easily navigated.

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SCENE IN "UNDER MARTIAL LAW."

lers, learns that her husband whom she has not seen since he left her the wedding night in North Carolina, is among some recently captured Confederate prisoners, and is to be shot at sunrise the next morning for an assault on Col. Ashley, upon whose immediate charge he is. Ashley has discovered her whereabouts and sends a file of soldiers to take her. She escapes in boy's clothes with the assistance of the old negro and his wife, and aided by the two sympathetic soldiers, makes her way to the president, who issues a pardon for her husband. She arrives at the provost marshal's office with the precious document just as Ashley is about to give the order to fire on the prisoner. The young husband and wife are reunited, and Ashley discovers that the man he wished to kill is his son. The plot is involved enough to interest an audience from the beginning, and there is said to be an abundance of comedy furnished by the old negro, his wife and the two Federal soldiers, one a Swede and the other an Irishman. The cast will include Milton Nobles and Dolly Nobles, J.

pastime not sanctioned by the good book. This latest creation of Mr. Robson's is said to be one of the very best things he has ever done. The play is Opie Read's "The Jucklins," as dramatized by Daniel Hart. In the play the relative importance of the characters has been somewhat changed so as to bring to the fore Lem Jucklin, who is made by Mr. Robson a lovable old chap, who quotes Scripture and runs a cooking main on Sunday. He contradicts himself agreeably and philosophizes ingeniously. The cooking and prosperity of old Jucklin is delightful; if anything goes wrong in the house, the old man's voice is immediately heard outside "hiking" to his chickens. He has an inordinate love for cock fights and drops all his troubles in an imprudent main.

"Of course I'm not going to let them fight on Sunday," he protests, when his wife demurs at such Sabbath breaking, "but a preacher would eat one of 'em

murder of his rival, Lem, always loyal to his roosters, in happiness or distress, brings in the two stricken birds, cold in death after their battle to the "Binish" and lays them slowly and tearfully on the hearth rug.

Mr. Robson has surrounded himself, it is said, with the best company that he has ever had in his support.

Mr. and Mrs. Russ Whytal should prove to be extremely interesting and attractive figures on our stage, which line by no means overburdened with worthy novelties, and at a time when veteran favorites are rapidly becoming less numerous. Mr. Whytal is apparently destined to occupy an important place as both dramatist and actor. His play, "For Fair Virginia," is his first effort, and this has already attained nearly 400 representations. Mr. Whytal passed some of his early life in the South, and afterwards went to Harvard, where he was graduated for the law. He began to practice in Boston, but the attractions of the stage proved

**GRAND ... ENTIRE WEEK ...**

**... BEGINNING TONIGHT AT 8:15.**

First Time in This City of Milton Nobles' New Comedy Drama, Just Produced With Grand Success in Milwaukee.

**UNDER MARTIAL LAW!**

DIRECTION OF JACOB LITT.

AN ELABORATE SCENIC PRODUCTION AND A GREAT CAST.

A powerful and original American Comedy Drama with an intensely interesting and dramatic story of war time. It is stirring in action, rich in comedy, pure and wholesome in tone.

**THIS CAREFULLY SELECTED CAST:**

MILTON NOBLES, SCOTT COOPER, DOLLY NOBLES, J. E. NELSON, WILLIAM BEACH, HARRY MILLS, CELIA ALSBERG, JOHN WHITELEY, J. M. COLVILLE, EDGAR FORREST, OTIS TURNER, JOHN MCCONNELL.

Next Week—Another New Production by Jacob Litt, "SHALL WE FORGIVE HER"