AMUSEMENTS.

METROPOLITAN | L. N. SCOTT, Lessee & Manager.

THIS AFTERNOON 3:30,
Last Concert of Winter Series.
..Danz Symphony Orchestra..
Popular Programme.
Reserved Seats 50c.

Tonight Last Time
The Mammoth Spectacular Melodrama....
SPORTING ...LIFE...
Last Performance Tonight
Prices.....$1.00, 75c, 50c, 25c

METROPOLITAN
L. N. SCOTT, Lessee and Manager
WEEK COMMENCING
MONDAY NIGHT
For Seven Performances Only.
ONLY MATINEE SATURDAY
THE ATTRACTION ST. PAUL HAS BEEN AWAITING
VIOLA ALLEN
AS
GLORY QUAYLE
IN
HALL CAINE'S POWERFUL PLAY
THE CHRISTIAN
LIEBLER & CO., Managers.
PRICES:
$1.50, $1.00, 75c and 50c
NOTE: Owing to the length of the performance, the curtain rises at 8 o'clock sharp evenings and 2 o'clock matinee.
Week April 25,
Jeffries-Sharkey Fight Pictures.

Schubert Series...
Godowsky, pianist, and Lewis Shawe, baritone—People's Church, Friday, March 23, 8:15 p. m.
Reserved seats—$1.50, $1.00, 75c and 50c, at Howard, Farwell & Co.'s

COMING ATTRACTIONS.

METROPOLITAN.

"Shore Acres," Sunday, April 1.
Blanche Walsh and Melbourne McDowell, April 5, 6 and 7.
Richards & Pringle's minstrels, April 8 9, 10 and 11.
Walker Whiteside, April 12, 13, 14 and 15.
Paderewski, latter part of April.

GRAND.

Charles H. Yale's "Evil Eye."
"A Grip of Steel."
"Who Is Who?"
"Hello, Bill!"
"My Aunt Bridget."
"The Hottest Coon in Dixie."
"Uncle Tom's Cabin."
"For Fair Virginia."

From a Photograph.

During Frederick Warde's tour northward out of Texas this season, he was booked by his advance agent to play "Virginius" in a one-night stand at the request of the house manager. Usually upon these occasions "The Lion's Mouth" is presented, and the agent was consequently equipped for this performance only in the matter of cuts and advertisements. The editor of a local paper expressed his desire to run a cut of Mr. Warde. The advance man, naturally feeling like thirty cents, told him he had only a cut of Mr. Warde as the youthful beardless Rinaldo.

"That's all right, give it to me," confidently remarked the editor, and he certainly made it so, for, when the company reached town, Mr. Warde saw the cut with this caption:

"Virginius at the age of twenty-one."

For Omaha, Denver and California

There is no line equal to the Minneapolis & St. Louis, the New Short Line to Omaha. Time only 12 hours and 15 minutes. Leave St. Paul 9 a. m. and 8 p. m. Superb equipment. Parlor cars, coaches, Palace Sleepers and Buffet Library cars. Depot, Broadway and Fourth streets. Ticket Office, No. 396 Robert street. 'Phone 661.

At the Theaters

Although theater goers had long looked to Viola Allen as an actress worthy of their heartiest support, it remained for her artistic impersonation of the role of Glory Quayle, in Hall Caine's powerful play, "The Christian," which she and her dramatic company will present at the Metropolitan opera house, commencing next Monday for a week's engagement, to firmly establish her prestige. Miss Allen has been seen here in the different plays of the Empire theater company, of New York. Each time she appeared it was under new environments in different characters that showed her personal charms under some new advantage. That she has risen to a position commensurate with her high attainments is most gratifying in her extraordinarily wide circle of admirers. Her years of faithful training, it seems, has well fitted her for the great opportunity which has come to her in this production. It can be questioned if any other star in recent years entered at once into the full measure of success as did Miss Allen. One year ago saw the first performance of the play, and from that time on Miss Allen at every performance has been greeted with houses that tested all capacity. Her success in New York and Boston was so great that she was to only appear in both cities for the entire season. In New York the unusual honor was shown her of a special performance of 1,000 clergymen attending the performance. It is a matter of peculiar note, to show the wide popularity of both play and star, that Miss Allen's audiences not only contained the regular theater patrons, but that a class that seldom, if ever, enters a theater. It has been said of "The Christian" that it contains more heart interest than any other product on staged in the last twenty years. The sentiment of the piece is evidently of that deep and sincere character which appeals with effect to every one who witnesses it. Founded on a popular novel, which, on a conservative estimate, had 8,000,000 readers before its dramatization was even considered, it undoubtedly had the advantage of most substantial pre-interest. But, notwithstanding this fact, it cannot be gainsaid that the success of the play is largely due to the talent of the star herself. The play of "The Christian" is not in an ordinary sense a dramatic version of the book story. The author, as he has explained, has taken the two principal characters of the novel, as well as the motive of their relation to each other, and made an independent drama of new incidents and fresh surroundings, just as he might have taken two characters from history and constructed a play thereon which could otherwise have no claim to historical truth. From the time the story was first written the dramatic value of it was at once seen.

The contrasted scenes of the girl from the Manx island, who goes to the great city of London and enters the life of a music hall artiste, and loves and is loved by a high-minded, religious enthusiast, offered unique and picturesque surroundings for a love story. That is what Mr. Caine has attempted in his play. He has avoided the religious contention of the book, and centered his interest upon the love story of Glory Quayle and John Storm. He has depicted all the strong scenes of his book on the stage, with all the well known characters, but his manner of treatment has altered. The play is presented in a prologue and four acts. The scene of the prologue is laid in the tilting ground of the ruins of Peel castle, Isle of Man. It is here that the different characters are shown in their home on Manx island, just before entering the moving scenes of the drama about to follow. The first act is at the Colosseum music hall in London, where Glory, arriving at popularity as an actress, is seen surrounded by her music hall companions and male admirers. The second act is in John Storm's Church of Soho, London, where he is seen in his relation to his parishioners. It is here that Glory's intensely emotional scene occurs, in which she is led to attempt to give up her love for John Storm, and also in this scene occurs the powerful dramatic situation in which Storm shields Lord Robert and his friends from the fury of the mob. The third act occurs in Glory's rooms, and it sees John Storm hunted by his own parishioners and attempting to take Glory's life, to save her soul from the evil surroundings. The last act is again in Storm's church at Soho and sees the union of Glory and John.

Miss Allen's company includes Robert Drouet, C. Leslie Allen, Edgar L. Davenport, Harold Russell, Frank C. Bangs, Oscar Eagle, Charles Mason, Edgar Norton, Guy Nichols, Charles Rowan, Mrs. Georgia Dickson, Helen Lowell, Evangeline Irving, Jessie Bradford, Carrie Merrilees, Perdita Hudspeth and others.

CAST OF CHARACTERS.

Hon. John Storm.....Robert Drouet
Lord Storm .....Charles Rowan
Horatio Drake .....Edgar L. Davenport
Lord Robert Ure.....Harold Russell
Archdeacon Wealthy.....C. Leslie Allen
Father Lamplugh.....Frank C. Bangs
Parson Quale.....Guy Nichols
The "Faro King".....Charles Mason
The Manager.....Edgar Norton
Brother Paul.....Oscar Eagle
Servant .....J. P. Jordan
Messenger.....Richard Vivian
Mrs. Callender.....Mrs. Georgia Dickson
Polly Love.....Helen Lowell
Betty.....Carrie Merrilees
Letty .....Evangeline Irving
Nettie .....Jessie Bradford
Liza .....Perdita Hudspeth
Mag.....Sarah French
And
Glory Quayle.....Miss Allen
Footman, Commissionaire, Servants, Etc.

SYNOPSIS OF SCENES.

Prologue—The tilting ground in the ruins of Peil Castle, Isle of Man. "Love's Cross-Roads."

Act. I.—Two years pass. The saloon of the Colisseum Music hall, London. "The Chaplet of Flowers."

Act II.—One week passes. The club room of St. Mary Magdalene's church, Soho. "The Crown of Thorns."

Act III.—One week passes. Glory's apartments in "The Garden House," Clement's Inn. "The Triumph of Love."

Act IV.—One night passes. The club room of St. Mary Magdalene's church, Soho. "Love's Sacrifice."

* * *

The marvelous reproduction of the Jeffries-Sharkey motion pictures will be presented at the Metropolitan for one week, commencing Sunday, March 25.

They were taken in a ring illumined by 400 arc lights, with a total candle power of 800,000—sufficient to illuminate a city of 50,000 inhabitants. Four cameras, with a staff of twelve operators, and eleven expert electricians were employed to take them. The total cost for electricity and paraphernalia for taking the pictures was $6,300, including $3,200 for the 400 arc lights, $1,200 for wiring, $800 for carbenters, $350 for current and $250 for reflectors.

These wonderful pictures are the highest achievement of the photographer's art ever seen. They vividly represent every movement made by the fighters in the entire twenty-five round contest, rendering recognizable every well known sporting man who was there.

A fake exhibition of a fragmentary lot of snap shots taken by a few cameras smuggled in by the ringside was put on in New York before the genuine pictures were ready. They lasted fifteen minutes and the exhibition lasted one night. The real pictures require two and a quarter hours. The swindle in New York was exposed in the expose of the fake representations of the Jeffries-Fitzsimmons batile, of which no pictures were ever taken. The films used in the real pictures are 7¼ miles in length and embrace 215,000 distinct pictures, the largest number ever taken.

The retina of the human eye receives about thirty-two distinct impressions a second. The biograph presents twenty-eight separate images, almost the speed of normal vision.

VIOLA ALLEN,
Who Appears as Glory Quayle in "The Christian," at the Metropolitan.

"SPORTING LIFE" TONIGHT.

Closes a Highly Successful Engagement at the Metropolitan.

The engagement of "Sporting Life" has been very successful. There is not the slightest doubt in the mind of any well informed person about the size of this "Sporting Life" production. From the time the curtain first rises on Act I. until it finally descends on the last scene of Act V. there are no less than sixteen separate scenes presented to the audience, and each is said to be an extremely beautiful example of the scene painter's art. But there is more to "Sporting Life" than mere scenery. It is an interesting play, telling its story well, and replete with that love interest so necessary for the success of the melodramatic play. In some of the great scenes of the play, notably that showing the earl's court exhibition and the exciting finish of the Derby on Epsom Downs, there are more than 250 people upon the stage. Add to these ten thoroughbred horses and a host of other properties, and it will be seen that "Sporting Life" is, as claimed, the biggest theatrical production, outside of grand opera, now before the public. "Sporting Life is presented under the direction of Jacob Litt by a very large and well balanced company, headed by Elita Proctor Otis and Joseph Kilgour. The engagement of "Sporting Life will close with a special performance tonight at the Metropolitan opera house.

FREDERICK WARDE HERE.

He and His Company Open at the Grand Tonight.

Each succeeding season at the Grand, as observing theatergoers have noticed, has marked an increase in the number of high class attractions presented and each succeeding year has witnessed a remarkable improvement in the general character of the theater's bookings. For the week commencing tonight an event of considerable importance in local theatrical annals is announced in the initial visit to this playhouse of the eminent American actor, Mr. Frederick Warde, together with Mr. and Mrs. Clarence M. Brune and a strong supporting company in a repertoire of classical and romantic plays.

Notwithstanding the admitted importance of this occasion there will positively be no advance in prices. The engagement opening tonight will include the usual Wednesday and Saturday matinees, and the various performances of the week will serve to introduce some of the most popular of the plays of the varied repertoire of the Warde company. This season's tour of Mr. Warde is said to be the most successful he has enjoyed for many years, due largely no doubt to the fact that the assisting contingent is one of the strongest ever employed by him and the staging of his various productions is said to be unusually complete. His supporting company, in addition to Clarence M. Brune and Minnie Tittell Brune, embraces many artists of great merit, Miss Minnie Tittell Brune is admitted to be one of the foremost actresses of the day and one who has won unprecedented praise for her portrayal of both tragic and comedy roles. Aside from these two artists the cast includes such well known names as Charles D. Hermann, last season leading man with Modjeska; Frank Hennig, for years the leading support of Thomas Keene; John Sturgeon, late leading man with Walker Whiteside; Alex. McKenzie, late leading man with Robert Downing, also Harry C. Barton and Charles K. Clarke, for years with Booth and Barrett.

The company also includes Miss May Warde, a daughter of the great actor, and an artist of admitted reputation. With this cast of principals, as can readily be seen, the management can promise with confidence the best presentations of a classical nature that have been seen in this city in many years. In the staging of the various plays there is promised a wealth of costuming and splendid scenery. It was intended by the management to confine the repertoire of Mr. Warde's engagement at the Grand opera house to "The Duke's Jester" and "The Lion's Mouth," his two latest successes, but so numerous were the requests that Mr. Warde appear in some of his old-time successes that the repertoire was varied to include some of these requested presentations. The initial play of the engagement, including Sunday, Tuesday and Friday nights and Wednesday matinee, will offer "The Duke's Jester," a new romantic comedy in four acts by Esby Williams. This play is said to be rich in acting opportunities for Mr. Warde, the role he assumes being one that makes strong demand upon his comedy talents, and indictates emphatically his remarkable versatility. "The Duke's Jester" deals with the life of Cecco, a court jester. The fool was born a gentleman of rank, but during his youth his father's estates were confiscated by the duke, who also deprived him of his rank and title. Cecco determined to regain possession of his position in life. To this end he subsequently became court jester, and, by saving the life of his master, finally regains his rank and estates, and the hand of fair Nina in marriage. Throughout the interesting plot there is a vein of humor and frolic, and a charming intermingling of sentiment with the story so charmingly told. The role of Cecco requires the most versatile acting, and brings forth the vast scope of Mr. Warde's art.

It is a question to whom the credit belongs for the success of this successful production, to the author who conceived the man, or the artist who creates him. Esby Williams, the writer of the new play, has shown the same master craft in the conception of the other principal characters of the comedy as is depicted in Cecco. This is particularly true of the role of Nina di Borgio, which is so beautifully portrayed by Minnie Tittell Brune. Of Nina, a lady of high rank, with whom Cecco is in love, Mrs. Brune has created one of those charming characters, imbued with pathos and humor, depicting the power of love, devotion, true womanhood, by her artistic genius, enhanced by her youth, beauty, grace and pleasing personality.

For Monday and Thursday nights Mr. Warde and his excellent company will be seen in Henry Guy Carleton's Venetian romance, "The Lion's Mouth." The theme of the story is based on patriotism, love and revenge. The scene is laid in Venice during the romantic sixteenth century, where everything is possible. Mr. Warde is seen in the heroic role of Rinaldo, a picture of ideal manliness, loyal in love, valiant in war, unswerving in his cause, and one of the most admirable and impresive characters of stage life. Minnie Tittell Brune, as Leonora, is said to invest the role with womanly sweetness, depicting the power of love and the grace and passion of the Southern woman as only one of talent can do. Absolute correctness in costumes and accessory features are promised.

Wednesday night will be witnessed a production by the Warde company of Shakespeare's "The Merchant of Venice." Mr. Warde's conception and portrayal of the Jew has been too often commended to need any expatiation, while the Portia of Mrs. Brune is pronounced by critics as a delineation artistic in the extreme.

For the Saturday matinee is announced "Romeo and Juliet," a play that will never want for popularity on the part of the matinee girl. There is no question of the ability of Mr. Warde to perfectly portray the lovesick Romeo, or of Mr. Brune to delineate the rollicksome, merry Mercutio. It is conceded that both surpass any attempt to depict these happy characters, while a critic has said of Mrs. Brune that had Shakespeare been required to create a part for her, the result would have been Juliet. A lady of rare refinement and culture, possessing a sweet and tender nature, a pleasing personality, and endowed with true genius, she lives as Juliet and Juliet lives in her. In this character Mrs. Brune has elicited the following tribute: "In assuming the role of Juliet she has achieved the crowning success of her career, bringing to the part her charming personality, earnest devotion and commanding genius, which has already in her youth won for her such an honorable place in the temple of dramatic fame and the love and admiration of all who admire the noble in woman and truth in art."

For Saturday night will be given "Richard III." Mr. Warde's performance in this part is too well known to require any extended comment.

FREDERICK WARDE,
In the Great Fight Scene From the "Duke's Jester," at the Grand.

New York Gossip.

Special Correspondence St. Paul Globe.

NEW YORK, March 16.—It is a handkerchief that plays so conspicuous and fatal a part in "Othello." And it is a handkerchief that is just now the real star at the Criterion theater. A little bit lace, a trifle light as air, with a swarm of tiny butterflies embroidered in one corner, the embodiment of delicate needlework.

Who first owned it? Nobody appears to know. It is now a property handkerchief and remains in the possession of Manager Dillingham, to be wept into by whatever stellar attraction he may see fit in his managerial wisdom to loan it to. It was first brought on to the stage by Miss Josie Hall. It might be consistently urged that it is her property. Not so, however. As it appeared on her table mysteriously she can lay no valid claim to ownership. It was waved and flirted by "The Girl From Maxim's" all through that naughty, Frenchy trifle. And then, strongly scented with patchouli, it fell to Julia Marlow.

It is claimed that Julia at once proceeded to have it deodorized, after which she made it "limp as a rag" with the scalding tears which flowed from the ambient eyes of Barbara Frietchie, in Clyde Fitch's play. Miss Julia desired to take the handkerchief away with her out on the road, but Manager Dillingham said "Nay, nay, Pauline, "or, rather, "Nay, nay, Julia," and the bit of lace remained a property handkerchief. As a mascot mouchoir it was invaluable.

Then Maude Adams came onto the the stage of the Criterion, and she found use for it in those storm scenes between Lady Babbie and her father in "The Little Minister." And then, and then—well, then it fell fluttering into the hands of Bertha Galland and was waved and dabbed into the tearful eyes of the heroine of Hackett's romance. Indeed, "The Queen's Lace Handkerchief" never enjoyed so successful a run as has this little lace waif, the foundling handkerchief of the Criterion theater.

* * *

All plays look alike in Lent. Criticism cuts no figure with the box office. The ungodly will go to or stay away from the theater just as they please and just as they always do. The goody-goody people will read about the running attractions and yawn and wish in their hearts that the sentence of forty days could be cut down to twenty. They are consistent enough, however, and more's the wonder, to stay away from the theater.

* * *

On next Thursday night Tony Pastor will celebrate the thirty-fifth anniversary of his managerial existence. This does not mean his theatrical career, for Tony trod the boards a number of years before he became the presiding genius of the box office. Mr. Pastor first appeared as a manager in Paterson, N. J., where he headed a variety troupe. He then toured the New England states and finally landed for good in New York city. His first venture was at a little theater on the Bowery, 201, which was called the People's. After a few years of comparative prosperity Tony "got off de Bowery," went over to Broadway and finally secured the Fourteenth street theater, where he is now located. No other person has been so long a manager in New York as Mr. Pastor. It is a pleasure to record the fact that his business career is without flaw or blemish.

* * *

Whatever may be the results to "Sapho" as a play through the intervention of yellow journals and legal Dogberries, the impetus given the sale of the book has been tremendous. Editions of "Sapho" are sold out as fast as they can be carried into book stores, and presses are groaning in their travail to produce more volumes. I am told that the infection has spread into the country districts and that school children are feeding on this forbidden fruit. The cold fact is that the book is worse, far worse than the play. If anything much that is bad in the literary description has been toned down in the drama. There is a reason for this and it is a business reason. While a theater-going public would not "stand for" the realistic depravity of Daudet's novel illustrated on the stage, the book can be gone through in secret, thrown into the fire, and no interruption caused to Lenten devotions. That is what is being done in New York. This is the sad result of the attack on "Sapho" the play by the misguided home missionaries of Gotham.

* * *

Carry the news to Topeka Sheldon, temporarily of the Capital newspaper. The New York telephones are becoming wicked and depraved. One instrument was torn from its fastenings in a barroom and confiscated because it had been the means of polluting the wires with a tip on a horse race. However, none of the stock tickers were molested.

* * *

Evidently there is more trouble ahead. At the Manhattan theater, April 2, will be given the first local production of Brady and Ziegfeld's "Woman and Wine." Of course it is impossible to judge the merits of a play by its title, but one certainly feels a little bit creepy when one sees the "paper on the wall" announcing this production. The first act of this play is laid in England, and the other three take place in Paris, showing the Longcramps race track, the Cafe D'Afrique, the Hotel Miranda vestibule, the Bal Japonais, the flower market and the court of Assizes. As the days glide by everybody in New York is holding his, or her breath, in anticipation of what may possibly break loose after Lent.

* * *

Following is the opinion of Leander Richardson on the prevailing "Sapho" craze:

"There doesn't seem to be so much complaint about the immorality of the innumerable "Saphos" which are springing up in various parts of the country, as about their illiteracy, stupidity and utter absence of construction. The same story is floating in from Philadelphia, St. Louis and almost every other city where the local stock companies are taking advantage of the uproar to present hastily thrown together versions of the Daudet novel."

* * *

There is a mystery surrounding the will left by the late Charles L. Davis, "Alvin Joslin." Margaret Schreiner was named as sole legatee of the rich actor's property, excepting $5,600 in minor bequests. It is true she was a member of his company, but when the will was read no one recalled her identity. Her father, Preston B. Schreiner, clerk in the Allegheny Gas company, established her identity. He was astonished at his daughter's good fortune.

"I cannot understand what prompted Mr. Davis to leave his fortune to my daughter," he said. "Her relations with him were as employe and employer. He estimated her talents highly. We had no intimation that he had favored her in his will."

Davis first saw her in Pittsburg in 1894. She was playing in an opera company. In the play of the "Chimes of Normandy" Davis was particularly struck by her clever handling of the part of Serpolette. He offered her a position with his road company and, overcoming parental opposition, she joined him. She soon assumed a leading role, and, while members of the company hinted at favoritism, her conduct was so circumspect that jealous rumor was at once allayed. The fortunate lady is now married to E. F. Simpson, a book agent.

—Snow Flake.

What He's Going For.

Boston Herald.

And so President McKinley is going down to Georgia again with Senator Mark Hanna, for the purposes of recuperation.

AMUSEMENTS.

TO-NIGHT | GRAND | And All This Week.
JACOB LITT, PROP. AND MANAGER. THEO. L. HAYS, RESIDENT MANAGER.
Nights: 15-25 35-50 75cts
FIRST TIME AT OUR ALWAYS POPULAR PRICES
Matinee 10-15 25 & 35cts
ENGAGEMENT EXTRAORDINARY OF THE EMINENT ACTOR,
MATINEE WEDNESDAY. MR. MATINEE SATURDAY.
FREDERICK WARDE
—TOGETHER WITH—
MR. & MRS. CLARENCE M. BRUNE
Supported by a Company of Unusual Excellence in Romantic and Classic Drama.
First Time at Popular Prices.
Sunday, Tuesday and Friday Nights & Wednesday Matinee,
THE DUKE'S JESTER.
Monday and Thursday Nights,
THE LION'S MOUTH.
Wednesday Night,
THE MERCHANT OF VENICE
Saturday Matinee,
ROMEO AND JULIET.
Saturday Night,
RICHARD III.
Elaborate Scenic Productions. Historically Correct.
New Orleans (La.) Picayune, Oct. 9, 1899, said: "The strongest organization since the famous Booth and Barrett combination."
NOTE—Notwithstanding the importance of this engagement, presenting, as it does, America's greatest classical player for the first time at popular prices, there will positively be no advance in prices of admission.
Next week—Chas. H. Yale's "THE EVIL EYE."

WOMEN and Women Only, especially mothers, are most competent to appreciate the purity, sweetness, and delicacy of CUTICURA SOAP and to discover new uses for it daily. Its remarkable emollient, cleansing, and purifying properties, derived from CUTICURA, the great skin cure and purest of emollients, warrant its use in preserving, purifying, and beautifying the skin, scalp, hands, and hair, and in the form of baths and solutions for annoying irritations, itchings, inflammations, and chafings, too free or offensive perspiration, and also in the form of washes for ulcerative weaknesses, as well as many sanative, antiseptic purposes, which will readily suggest themselves. All that has been said of CUTICURA SOAP may also be said of CUTICURA Ointment which should be used after the SOAP, in the severer cases, to hasten the cure.

Complete External & Internal Treatment for Every Humor, $1.25, consisting of CUTICURA SOAP (25c.), to cleanse the skin of crusts and scales and soften the thickened cuticle, CUTICURA OINTMENT (50c.), to instantly allay itching, inflammation, and irritation, and soothe and heal, and CUTICURA RESOLVENT (50c.), to cool and cleanse the blood. A SINGLE SET is often sufficient to cure the most torturing, disfiguring, and humiliating skin, scalp, and blood humors, with loss of hair, when all else fails. POTTER DRUG AND CHEM. CORP., Sole Props., Boston.