

In the Mimic World

SCENE FROM ACT III OF "PRETTY PEGGY"



Comedy of Garrick's Time at the Metropolitan Tonight

It was a dramatic and impressive lesson in altruism, that taught by the three-act play, "A Message From Mars," presented at the Metropolitan during the first half of the past week. Let it prove dull and monotonous as lessons do when taught in didactic fashion and with disfigured solemnity, Richard Ganthony, the author, clothed it in a comedy garb, and appealed to the sense of humor rather than the fountain of tears to exploit its teachings. Consequently the chief character, Horace Parker, the embodiment of selfishness, is shown as a comedy character, with a keen sense of humor. It is said that in the play as originally written the character of Horace Parker was that of a serious minded, morose, melancholy individual, as destitute of wit and humor as the Martians themselves. With such a personage in the foreground, it was a tedious difficulty to make the play attractive. This mistake was realized and rectified by molding Horace Parker on directly opposite lines and creating a modern clubman hopelessly selfish and eminently satisfied with himself, but with a pleasing personality, a good natured exterior and a lively appreciation of the humor of things. Thus we have a comedy, not a tedious lugubrious melodrama, stuffed with mawkish sentiment. Laughter, not tears, emphasizes every telling point. It is not a tragedy, but a comedy, exceptionally entertaining—amusing to an extraordinary degree, sustaining interest to the very last moment, appealing to the better nature, to the very heart of the coldest nature.

It was finely acted by Mr. Hawtrely and his company. Upon two characters falls the brunt of the task—Hor-

"Girls Will Be Girls," will be seen at the Metropolitan opera house for a week's engagement about the middle of February.

The "County Chairman," by George Ade, which has been a great success in the Eastern cities during the past two seasons, will be seen at the Metropolitan opera house next month.

The announcement that the "Sho Gun" will soon be seen at the Metropolitan will be received with pleasure by the admirers of George Ade. It is a comic opera with the scenes laid in an island tributary to Korea. The music is by Gustav Luders, and as the offering is by Henry W. Savage, an artistic production is assured.

Mason and Mason, in their new musical comedy, "Fritz & Snitz," a production spectacular, is coming to the Grand soon. It is said to be a clever farce.

"Superba," Hanlon Bros.' famous spectacular pantomime production, is coming to the Grand. This year it is a new "Superba," as nearly all the scenes and mechanical effects and stage illusions are new.

Pure, wholesome fun in allopathic doses is the prescription that Williams and Walker and their big company of comedians have to give to every one who has the blues, and they administer this every moment in their funny musical comedy, the new "In Dahomey," which comes to the Grand next month.

Sullivan, Harris and Woods' most successful melodrama, "The Fatal Wedding," with its scenery and effects is announced among the Grand bookings.

"The Lighthouse by the Sea," Sullivan and Vance's melodrama, is among the Grand bookings again this season. The electrical effects used during the lighthouse scene are said to be the most expensive of any carried by this class of entertainment.

ELINORE SISTERS



With "Mrs. Delaney of Newport" at the Grand This Week

of a fattening tablet, will be responsible for many a laugh. After many fruitless efforts to have some of the people with whom he comes in contact try his anti-lean remedy he demonstrates the quick results to be obtained by feeding several of the tablets to a parrot. Immediately the bird begins to assume a gigantic size and—being judiciously manipulated by Louis Gravat—a series of funny stunts follow, accompanied by a decidedly unique whistling and chorus selection.

The chorus numbers over thirty handsome, shapely girls who appear as whips and goons. Buster Brown's baby sisters, Maudy, Angeline and Uncle Sam girls, as well as in a number of other most satisfying ensembles. All of the costumes, scenic and electrical effects are said to be elaborate.

THE STAR

The Star theater will offer for its attraction for the week commencing this afternoon the Imperial Burlesquers, under the management of Harry Williams and Jess Burns. An olio bill that numbers such representatives of the various lines of vaudeville work as are included in the roster of this organization could go it alone without any burlesque adjunct. But Managers Williams and Burns announce the production of two burlesques, "The Gay Widow Brown" and "The Girl From the West," which will be presented in a style worthy of a musical organization. The costumes and scenery utilized will be consistent with a proper stage telling of the story of the separate offerings.

The vaudeville contingent is composed of Flossie Coy, phenomenal female baritone singer, and Gertrude Arline Wyatt, Lillian Washburn and Rena Washburn, the real sisters; the musical bells and emmonds, Emerson and Emmonds. The chorus women are conceded to be the best looking, best dressed, best drilled aggregation in the burlesque wheel.

A special ladies' matinee will be given Friday at the Star.

MAXINE ELLIOTT in "HER OWN WAY"

Maxine Elliott in the successful Clyde Fitch play, "Her Own Way," will appear at the Metropolitan next Thursday night. The coming of Miss Elliott in this comedy, which enjoyed the prestige of a run at four different New York theaters in succession, is one of the events of the season, and the box office indications are that Miss Elliott's engagement will be notably successful.

"Her Own Way" is a story of modern life, and the characters are all representative American types, such as one might meet in real life. The atmosphere and treatment are distinctly American. Georgiana Carley, played by Miss Elliott, is a splendid type of the modern independent American girl, while the roles of Dick Coleman, her lover, and Sam Coast, the unscrupulous millionaire, are said to be true examples of reality.

Georgiana Carley, the girl, is loved by both men, but she really shows her preference for Dick, in a delicious comedy scene which takes place in the children's nursery. In this scene Miss Elliott romps with the children, plays blind man's bluff, and hides under the table. But the love making of Sam Coast in his rough, rugged way, interrupts the fun. Coast deliberately lies to Coleman, in order to make him believe that Georgiana is already engaged to him, and Coleman then goes to the Philippines as a volunteer. Meanwhile Coast finds that he has a hard task before him to win Georgiana and he then pursues Georgiana's weak brother to gamble away the entire fortune of the family so that Georgiana, in her poverty, may be led to accept him and his millions. How Georgiana insists upon having her own way, and resists the influence of friends and family, is charming to be true to her absent lover, is charming and convincingly told in the succeeding acts. Even when news comes that Dick has been killed, she still insists upon having her own way and in the end happiness rewards her.

Incidental to the love story there are many clever scenes and bits of satire dealing with social matters and current life, treated as only Fitch can treat society. Manager Charles B. Dillingham presents Miss Elliott here with the same cast and production seen in New York. In the supporting company are Charles Cherry, James Carew, R. C. Herz, Georgie Lawrence, Nellie Thorne, Fanny Addison Pitt, and little Donald Hallahan, a clever juvenile actor.

"A GIRL FROM DIXIE"

Musical comedy will prevail at the Metropolitan Sunday, Jan. 22, 23, 24 and 25, when "A Girl From Dixie" returns for an engagement of four nights with a Wednesday matinee. Since last this creation of Southern extraction entertained local theatergoers it has been presented in the principal cities throughout the country and recently completed a run of two months at the

MAXINE ELLIOTT



In "Her Own Way" at the Metropolitan Next Thursday

Century theater, St. Louis, during the world's fair. The same company and production, headed by D. L. Don in the leading comedy part, and Gertrude Millington in the title role, will interpret the musical comedy here. Other players in the cast are Charles K. French, Clifford Leigh, Charles Eowers, Thomas Burton, Charles Sheffer, Elwood Duncan, Olga May, Julia Brink and Helen French. Quite an important factor in the presentation of this Southern musical comedy is the coterie of pretty girls who in turn represent show girls, school girls, hunt club girls, West Point girls, honey girls and bridesmaids.

"THE HEART OF MARYLAND"

David Belasco's play, "The Heart of Maryland," the performances of which have been witnessed by the great majority of the playgoing public in every leading city in this country within the past eight years, will be presented at the Grand opera house for the week following "Mrs. Delaney of Newport," and should receive the warm and encouraging welcome it deserves. Its famous and thrilling scene in the third act, that of Maryland Calvert's daring leap from the platform to clasp the clapper of the bell in the belfry of the old colonial church tower in order to prevent the alarm being given which is to result in the death of her lover as a spy—one that will live long in the memory of an audience.

COMING ATTRACTIONS

The comedian, Sam Bernard, in "The Girl From Kay's," will be seen in this city at the Metropolitan Jan. 23, 30, 31 and Feb. 1. This comedian and play are being presented by Charles Frohman and George Edwards. Charles Frohman is known in this country as the leading theatrical manager. Mr. Edwards has like reputation in England, and they have joined fortunes in the presentation of this farcical comedy with music. "The Girl From Kay's" was originally an English production. It was imported to New York last season, and remained at the Herald Square theater for the entire theatrical year. It is now making its first tour on the road. Miss Hattie Williams, who made a reputation with Roger Brothers' plays the leading female part.

The Minneapolis Roosevelt club will present "Clunderella and the Prince," under the auspices of the St. Paul Opera House Jan. 26, 27 and 28.

William A. Brady's musical comedy,

NANCE O'NEIL IN NEW YORK

Nance O'Neil failed to carry her Boston triumph to New York. They judged the large earnest, powerful actress rather severely in the theatrical capital, as it was expected they would, judging from her showing in Chicago. Franklyn Fyles appears to have defined the young woman's position most sensibly.

"Nance O'Neil," he writes, "had she been properly trained, might have become a great actress. She has a voice almost unequalled in rich, musical cadences, on the English speaking stage. Yet she has been deliberately taught to misuse it in reading lines pointlessly. I am so TIRED of it all, becomes 'I am so tired of it ALL' with Miss O'Neil; that merely as one instance in a hundred. As Madge, and more especially as Hedda, she suggests a woman who has no grasp of the psychological import of the matter. This may seem especially so in the Ibsen role, because Mrs. Fiske's reading is so ultra-intellectual. Indeed, pausing to reconsider this embodiment, which Mrs. Fiske brought before us anew a week ago, a better example of mental processes laid bare and quick, clear transitions of emotion is not now visible. Miss O'Neil's performance thus far suggests that show girl in a Fitch play who had left 'Florodora' because she found an 'angel' who backed her in Ibsen matters. The nobility of Miss O'Neil's legitimate endeavor with the serious drama would make that sentence inexcusably cruel but for the ignorance shown in far less subtle matters than wrong readings and meaningless, artificial and unintermittent windmill gestures."

HOW IBSEN WRITES POETRY.

Everything which I have created as a poet has had its origin in a mood and a situation in life; I never created anything because I had found, as they say, "a good subject."

"Cattiline" was written in a little provincial town, where it was impossible for me to give expression to everything that fermented in me except in mad pranks and riddles, which brought down upon me the ill will of all the respectable burghers.

"Fru Inge" or "Osterad" is based upon a hastily entered into and violent broken off love affair, to which several smaller poems may also be attributed.

When I was married my life first became filled with something serious. The first fruits of this was a long poem,

AMUSEMENTS

METROPOLITAN L. N. SCOTT, Lessee and Manager.

TONIGHT, MONDAY, TUESDAY AND WEDNESDAY NIGHTS, WEDNESDAY MATINEE

ARTHUR C. AISTON and J. EMMETT BAXTER Present

JANE CORCORAN

Supported by ANDREW ROBSON

and a Company of Recognized Excellence in Frances Aymar Mathews' Picturesque Romance

"Pretty Peggy"

The Greatest Dramatic Triumph of Recent Years.

Lavish Display of the Unique and Beautiful Costumes of the Eighteenth Century.

The Original Ponderous Production Complete in Every Detail as Presented Five Months in New York City at the Herald Square and Madison Square Theaters

Night Prices, 25c to \$1.50. Matinee, 25c to \$1.00

Thursday, Friday and Saturday, JAN. 19, 20, 21 SATURDAY MATINEE

CHARLES B. DILLINGHAM Presents

MAXINE ELLIOTT

In the CLYDE FITCH COMEDY,

HER OWN WAY

"The Most Successful Comedy Ever Written by Clyde Fitch."

"The Only Play Ever Produced Consecutively at Four Different New York Theaters."

PRICES—\$2, \$1.50, \$1, 75c, 50c.

Seal sale opens tomorrow morning.

4 NIGHTS AND WED. MATINEE.

Sam S. Shubert presents the big Musical Comedy Success,

A GIRL FROM DIXIE

By Harry B. Smith, Author of "Robin Hood."

60—Singing Comedians—60 20—Striking Song Hits—20

"YOU'LL LOSE YOUR HEART TO THIS SOUTHERN BELLE."

Seats Go on Sale Thursday, Jan. 19.

MATINEE TODAY AT 2:30 And all This Week

GRAND JACOB LITZ, PROP. THE L. HATS, MGR.

Melville B. Raymond Presents

THE ELINORE SISTERS

In the Season's Big Musical Comedy Success

Mrs. Delaney of Newport

A Tuneful, Tingling, Melodious Satire on High Society

Largest, Liveliest Laughter Making Music Show Ever Staged

Week of Jan. 22

David Belasco's Romantic Drama

The Heart of Maryland

"Paa Videre." That crying need for emancipation which rang through this poem did not, however, get its full expression until "The Comedy of Love."

During the time I was writing "Brand" I had on my desk an empty ale glass with a scorpion in it. Now and then the little animal would grow sick and I used to throw a piece of soft fruit in to it, whereupon it would fall upon the food furiously and empty its poison into it, and then get well again. Is it not a good deal like this with us poets?

—Letters to George Brandes in International Quarterly.

WHAT IS MELLER-DRAMMER

Grizzled gezer, makin' will, nephew gets the miffen, and clamor.

Foxy villain keepin' close, meeker than a kitten;

Grizzled gezer gets a stab, lots of fuss and clamor.

Nephew's name is on the knife; that is meller-drammer.

Nephew in the county jail, head an' heart Persecuted heroine loafin' round a-sobbin'. Mortgaged home a-goin' fast, under sherrif's hammer.

Villain makin' wicked eyes; that is meller-drammer.

Weepin' girl in attic room, hero gone to prison, on clothes an' gramma; who will like it was hjs'n;

Tramp, turns up that saw the crime, shy on a-brobin'.

Makes the crafty villain dig; that is meller-drammer.

Hobo tires of cussedness, peaches on the villain.

Baffles all his meanness in a way that's simply killin'!

Girl jugs hero's arms, villain hisses "Jam'er."

Slaps his legs and goes to jail; that is meller-drammer.

—Charles H. Musgrove in the Dramatic Mirror.

THEATRICAL NOTES

"The Black Crook" will be revived next season under the management of E. M. Saylor and C. A. Miller, who have engaged Blossy Kiraly to stage the extravaganza.

Miss Annie Russell's career has been so identified with the American stage that few people think of her as English. Such she is, however, having been born in Liverpool in 1864. Her ambition as a child was to become an author. She brings a play adapted from the French and entitled "Brother Jacques" to Powers' theater tomorrow evening.

One of the successes of a rather bad theatrical season is said to have been achieved by Wright Lorimer in his billied spectacle, "The Shepherd King." Mr. Lorimer begins an extended return engagement at the Majestic theater, Boston, Monday evening, Jan. 16.

Since the disbandment of the Bostonians the old favorites of the company do not appear to be meeting with success. Henry Clay Barnabee has not yet found the road to prosperity. W. H. McDonald encountered a fiasco in "A China Doll," and last week George Frothingham was released from Lillian Russell's company. Clarence Handysides, recently with Fritz Scheff, has

STAR Week Commencing MATINEE TODAY

Prices 10c 20c 30c

THE IMPERIAL Extravaganza Company

Ladies' Matinee Friday 10c for Reserved Parquet Seats

MOZART HALL This Afternoon at 2:30 Fourth Semi-Monthly Concert

DANZ SYMPHONY ORCHESTRA

ADMISSION 50 CENTS

Next Concert Sunday afternoon, Jan. 23.

been engaged for the role of Sir Oliver Surface.

Grace George is to leave the cast of "The Two Orphans" week after next, and her place will be occupied by Isabel Irving, who will appear as Louise, the blind sister. Miss George's retirement from the all-star cast is in deference to the wishes of Manager Brady, who has a new play for her use as an individual star, and which will be brought out later in the season.

"As for my views about the drama," says William Gillette, who will appear in "The Admirable Crichton," "I haven't any. It may be declining and it may not; I do not care two cents which it is so long as there is enough left to live on. I do not work with any lofty ideals or as a matter of high art. The only art I have in view is the art of producing something with which to please the public sufficiently to attract paying quantities."—Chicago Record-Herald.

Word comes from Washington that Mme. Schumann-Heink says that nothing links her to the old country, and as soon as she can arrange it she will bring her children over to be educated and brought up in America.

The birds in "Woodland" will continue to display their melodious voices and their pretty plumage at the Herald Square theater, New York city. This dainty forest fantasy has proved a distinct novelty in a generally monotonous and well trodden field of comic opera and demonstrated that an original idea in amusement is certain to receive a warm welcome and hearty patronage. Such Broadway favorites as Harry Bailer, Frank Donan, Emma Carus, Cheridah Simpson, Helen Hale

ace Parker, the subject, and the messenger from Mars, played by Henry J. Hadfield. Mr. Hawtrely is on the stage throughout the entire second act, nearly all of the first act and practically all of the third. It is in the second act, when he learns the lesson the messenger from Mars insists on teaching, that Mr. Hawtrely's task is most exacting. "The actor is required to simulate varying emotions, from trivial annoyance to dire distress of mind and body, and that Mr. Hawtrely makes the illusion so vivid and convincing is a tribute to his unquestionable skill as an actor. Such realistic acting indeed is rarely seen, so moving, so effective, yet marked by so little apparent effort.

Mr. Hawtrely was ably seconded by Mr. Hadfield, who in his supernatural companion throughout that second act. That Dickens' story of Scrooge and the ghosts who visit him Christmas evening and regenerate his nature, furnished the inspiration for this play can scarcely be doubted. And it is well for the stage and its patrons that it did. It is a vital illustration of play can live and be loved without descending to the lower plane of the problem play, discussing the question of "sex against sex."

—F. G. H.

"PRETTY PEGGY" AT THE METROPOLITAN

"Pretty Peggy" is a play by Miss Mathews, in which Jane Corcoran will appear in the role of Peg Woffington, and Andrew Robson as David Garrick, at the Metropolitan opera house tonight.

"Pretty Peggy" the author treats of the love affair of Peg and David during the years that the two were the most celebrated players in London. The story begins at the time when Peg was playing at the little "circuit" booth in Dublin, presided over by Mme. Violante. Garrick visits the show and is at once captivated by the shrew-faced Irish girl—as she was called by Horace Walpole. Peg's warm heart also proves quickly vulnerable, and the upshot of the rencontre is Peg's introduction to London and its stage.

The keynote of the early scenes is Peg's unflinching guynety, her delightfully girlish vivacity and charming sauciness. The tenderness of her love for Garrick is suggested, however, as the action progresses, while in the brisk repartee of the coffee house wits and critics, which supplies a portion of the comedy element to the piece, we have something more than a hint of the life of theatrical, literary and intellectual circles of London nearly two centuries ago. Peg becomes as noted among the London players as Garrick himself. She has an unbounded inno-

cent delight in the praise and flattery of the critics and gallants, but is still supremely happy in her love for the dashing Garrick.

Then comes the episode of the merry birthday supper to the actress in the historic green room of Covent Garden, when the dark clouds of jealousy appear on the horizon and later obscure the bright sunshine of love and contentment. Some one toasts Garrick's new love, and though Peg at first refuses to countenance the insinuation and continues to prepare for her wedding with David, she is only too soon convinced of her lover's unfaithfulness when she is confronted by her rival, Eva Sorel. Peg is suddenly transformed from the happy young girl to the miserable full grown woman; she drives the Sorel and Garrick from her door, and then in a fit of tempestuous passion dashes a wineglass through her reflection in the mirror—and falls in a faint.

She continues her theatrical career, however, and some time after this incident is playing Rosalind, in "As You Like It," when Eva Sorel incites a mob of rowdies to create a demonstration in the theater for the purpose of driving Peg in disgrace from the footlights. Although she quells the riot, the strain proves too much for Peg, and when she comes to the middle of the epilogue she falls into the arms of the now repentant Garrick—suggesting, perhaps, a tragic, perhaps a joyful future, but giving at least a pleasing finale.

"MRS. DELANEY OF NEWPORT" AT THE GRAND

St. Paul will be offered theatrical diversion this week at the Grand, commencing today at 2:30, in Melville B. Raymond's new musical extravaganza, "Mrs. Delaney of Newport," with the Elinore sisters in the leading roles.

Kate and May Elinore were for some seasons headliners in all the large grand opera houses of both America and Europe. Every opportunity is afforded them for the display of their talents in their jingling musical comedy. The elder sister is a very princess of grotesque poses and a marvellous Mrs. Malaprop of language and Mrs. Astor of clothes presents a highly amusing and original satire on the uneducated and wealthy pusher into high society. From her very first appearance she becomes a prime favorite.

May Elinore is a more refined and dainty comedienne, and her work forms a pleasing contrast to that of her sister. She has a sweet voice and graceful figure, and wears beautiful costumes.

John E. Young is the first comedian, who impersonates an embryo anarchist with but two desires, to satisfy his appetite and blow up half of the mansions in Newport with the dynamite bombs which he always carries about with him; Walter Chester, an inventor