

AT THE THEATERS

BILLS OF THE WEEK.

METROPOLITAN—Florence Roberts in "Tess of the D'Urbervilles," April 9, 10, 11 and 12, with Wednesday matinee; in "Zaza," April 13, 14 and 15 with Saturday matinee.

ORPHEUM—Modern Vaudeville. All the week with daily matinees.

BIJOU—Terry and Rose McGovern in "For Fame and Fortune." All the week with matinees Sunday, Wednesday, Saturday.

LYCEUM—Perris Stock company in "Romeo and Juliet." All the week with matinees Sunday, Tuesday, Thursday and Saturday.

UNIQUE—Continuous Vaudeville. Four performances daily at 2, 3:30, 8 and 9:30 daily. Amateur night Friday. Bill changes Monday.

DEWEY—Bowery Burlesquers in "The Gay Modist" and vaudeville. All the week with daily matinees. Ladies' souvenir performances Friday afternoon and evening.

Metropolitan—Florence Roberts in Repertory.

Florence Roberts, favorite of the Pacific coast and a gifted actress, comes to the Metropolitan for eleven nights and three matinees, commencing tomorrow night, with an elaborate production of "Tess of the D'Urbervilles." Miss Roberts brings Melbourne MacDowell and Lucius Henderson as leading men, and a company and equipment said to be well worthy of the star. Florence Roberts has had a varied experience and has been extremely successful the past five years as a star west of the Rockies. She is an ambitious artist, and many competent critics think her destined to hold a high position on the American stage.

"Tess of the D'Urbervilles" is dramatized from Thomas Hardy's book. Tess is the educated daughter of illiterate, rough and debased parents. She has fallen into the hands of Alec D'Urberville and escaped. He pursues her, and when her husband, Angel Clare, deserts the girl on her wedding night, having discovered her past, Alec continues his pursuit. Deceived into the belief that Clare is dead, and driven to desperation, Tess again surrenders to Alec. Constantly reminded of her degradation, D'Urberville, who never overlooks an opportunity to insult and humiliate her, Tess realizes that a time must come when she will kill her evil genius. Angel Clare returns to claim his bride, and

planned Miss Roberts will present the splendid Spanish romance, "Marta of the Lowlands," which the New York critics praised so highly last season.

Orpheum—Modern Vaudeville. Perfection in assembling is promised for the Orpheum bill of next week. An analysis of the offerings indicates that the bill will just suit local audiences both in detail and ensemble. Leading the bill will be Mme. Slapofski, prima donna soprano. Then there will be two most artistic and skillful gymnastic acts, of the kind over which Orpheum audiences become most enthusiastic; an acrobat comedy act, a high-class musical act, an excellent sketch, some comedy kinodrome pictures—and a monolog by William Tomkins, favorite son of local Elksdom.

Mme. Slapofski is but lately returned from a three years' tour of Australia and a short concert tour of New Zealand and the Hawaiian islands. Her tour of the Orpheum circuit commenced at San Francisco and has been one succession of triumphs. Alho Russian in name, Mme. Slapofski is English, and was for nine years in stellar roles with the famous Carl Rosa opera company. She has a repertory of forty-two operas, ranging from "Tannhauser" to "The Fortune Teller," and sixteen oratorios.

She will sing Balfe's "I Dreamt I Dwelt in Marble Halls," Gounod's "Flower Song," from "Faust," Harris' "I'm Trying so Hard to Forget." High art in acrobatics will be ex-



LAWRENCE GRATMAN, As Romeo, at the Lyceum, Next Week.

we have indeed the struggle of love against evil destinies and a sorry world; the pain, the grief, the anguish, the terror, the despair; the aching adieu; and the pang unutterable of parted affection; and rapture, truth and tenderness trampled into an early grave; but still an Elysian grace lingers round the whole, and the blue sky of Italy bends over all.

Much may be anticipated from Miss

Unique—Vaudeville. Alho the entertainers at the Unique theater the past week have set a high standard, the management announces that the bill for the coming week will be equally strong. It is headed by Cole Frances Bower, the wonderful California contralto, who has such a pleasing impression a month ago. Miss Bower claims to be the only singer before the public who can sing and sustain twenty-five notes. Her tones from B flat to A below C are rich, velvety and sympathetic. She will be heard in operatic selections.

Others on the bill will be the Roberts four in an operatic comedy sketch, "The Dollmaker's Dilemma"; the Geromes, two finely developed men, in tableaux posing in imitation of famous Greek and Roman statues; Okura, Japanese novelty juggler; De Noyer and Ward in a comedy sketch entitled "A Hobo's Hungry Day," introducing clever acrobatic dancing; and Pyle La Pine in illustrated songs. The feature of the moving pictures will be "The Capture of 'Yegg' Bank Burglars." The cracking of a bank is shown, the pursuit and escape, and the subsequent lively adventures of a detective who tracks the gang to a resort in the city.

Underlined Attractions Metropolitan.—An attraction far above the average run of musical offerings is "The Yankee Consul," the star vehicle provided for that unctuous comedian Raymond Hitchcock, by Henry W. Savage. This production, with a brilliant supporting company and an elaborate production, will open Thursday, April 20. In this vehicle Mr. Hitchcock was the attraction at the Broadway theater, New York, for five months last season, and he has also appeared in extended engagements in New York, Boston, Chicago and Philadelphia this season. The opera is the work of Henry M. Blossom, Jr., and A. G. Robyn.

Orpheum—For the week commencing April 16 come Emmett Corrigan & Co. in an original, mind-provoking sketch, "Jockey Jones and the Blue Grass Horse," the great Hungarian impersonator of well-known composers and directors; Charles H. Burke and Grace Larue with their "Inky Boys"; Paulton and Dooley comedy duo, whose act is also fraught with danger; De Onzo Brothers, "the acrobatic coopers," in an expert barrel-jumping act; Louise Brehan, soprano; and the Rossi Brothers in the well-known but over interesting acrobatic comedy, "The Mysterious Sweetheart."

Biyou—There is a character in the new play, "Dangers of Working Girls," which follows the engagement of Terry McGovern, that is certainly unique. For arch-villainy and blackness of soul it can be compared favorably with any real bad man ever put on the stage. The character is a Hindu known as Dr. Salsiva. While the doctor is a man of intellect and polished in bearing and manner, he has a cruel heart. He possesses all the secrets of eastern mysticism, and makes sordid use of his knowledge. Another strange character called "Handsome Charley" is a helpless tool of the Hindu.

Unique—The week of April 17 will bring a genuine novelty in Farmer Jones and his trained barnyard pets. Mr. Jones is no stage farmer, but an honest tiller of the soil who trained his pigs, ducks and geese to perform tricks from sheer love of animals. Some of the stunts he performs are so novel that they are a revelation to the vaudeville stage, and he is said to present an act that is an entire novelty. He is a firm believer that the pig, not the horse or dog, is the most intelligent of animals, and he says he can prove it, "gold-darn it."

Footlight Flashes Nat C. Goodwin will be the attraction at the Metropolitan, opening Thursday, April 27, in a repertory including "An American Citizen," "The Gilded Fool" and "The Courier." Creston Clarke, who is making his first starring trip this season, presents "Benjamin Franklin," booked for the Metropolitan for a half week, opening April 30.

Harry Benedict, a comedian whose talents aroused considerable interest at the Metropolitan last week, will be at the Unique, opening Thursday, May 4, in a repertory including "Our New Man" and "The Professor's Love Story."

The phrase about making to do oneself famous is no stage farce, there have been men who have literally carried this phrase into effect to the very letter. One of these was the late John D. Rockefeller, who, after the opening performance in New York of "The Earl of Pawtucket," in which he appeared for the first time, he has since played in April 23, Mansfield's historic hit in the role of John D. Rockefeller in "The Roman" and Edna May's leap in twenty-four hours from the chorus to the prima donna's dressing room are but the only parallels.

Specialties in melodramas are generally lugubrious, but it is introduced in a light, modern dramatic sensation, "The Way of the Transgressor." When one of the characters does a "good" it is introduced in a light, modern dramatic sensation, "The Way of the Transgressor." When one of the characters does a "good" it is introduced in a light, modern dramatic sensation, "The Way of the Transgressor."

Soo Line Buffet Library Cars to Winnipeg. A valuable addition to the already superb service of the Soo Line to Winnipeg will be made April 10, when new luxurious buffet library cars, finished in mahogany, and affording every convenience, will be put into service. These cars are the finest ever seen in the west, and will be appreciated by the traveler to the north. Ticket Office 119 Third street S., Minneapolis, Minn.

Settlers' Excursions. The Northern Pacific Railway will sell the one-way "Settlers' excursion" tickets to points in Minnesota, North Dakota and Manitoba every Tuesday during March and April. City Ticket Office, 19 Nicollet House Block.

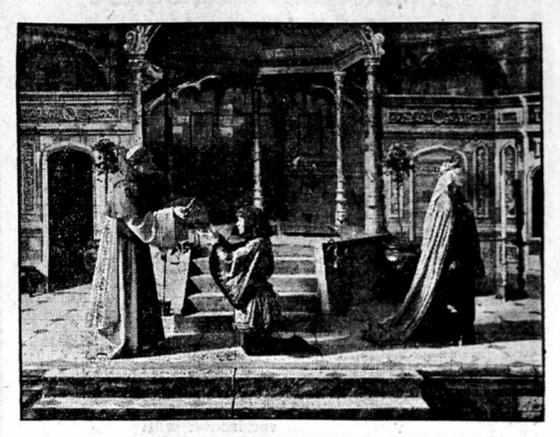
FED STAGE MONEY TO TRAIN ROBBERS Joseph J. Dowling, who has been appearing at the Unique the past week in a clever skit by Clay M. Greene called "The Sage-Brush Widow," with his wife, Myra Davis Dowling, dates back some in theatrical annals, just how far back he says he is ashamed to tell. When the Fenice opera house was Minneapolis' only theater, under the management of Colonel J. H. Woods, he appeared in "Nobody's Claim," in which he starred for ten years. So he is at least eligible to associate membership in the Old Settlers' association.

He tells this story of western travel in those days. He had been touring California with his wife, and he had started for the east with a season's savings. Somewhere between Los Angeles and San Francisco the train stopped. There was a fusillade of revolver shots, and then two ruffian men with handkerchiefs over the lower portions of their faces entered the car, one at each end. The one at the forward end covered the passengers, while the other began to collect jewelry and pocket-books.

Dowling hated to give up, but he didn't care to argue the matter. In his grip was a roll of stage money big enough to choke a cow. He managed to get hold of this, and, slipping a \$20 gold certificate around it, handed it over with the air of parting with his last dollar. The robber's eye glistened when he saw that was all, and he growled out, "You can keep your watch, pard, for you're doing pretty well by us."

"They must have thought they made a big haul," says Dowling, "for they took what the other passengers helped out to them without fussing, jumped from the train and disappeared in the brush. I'll bet the next time they held up a train they kept an eye out for stage money."

"Everyman" Coming to the Auditorium for a Week



SCENE FROM THE OLD MORALITY PLAY, "EVERYMAN." At the Auditorium the week of April 24.

Who are the Ben Greet players and what is a morality play and what is the plot of "Everyman" are questions which many people will be asking, now that it is announced that for the week of April 24 Mr. Greet will present "Everyman" at the Auditorium.

Mr. Greet is an English gentleman of education and ripe culture, of high standing as an actor, who has gathered about him a group of men and women of kindred spirit, who have such an ideal of dramatic art that they are willing to keep every role in their plays subordinate to the harmonious impression of the whole. Artistic unity and perfection of detail are the dramatic platform of this company.

Three years ago, such conservative and careful English sheets as the London Times and the Saturday Review were vying with each other in unprecedented praise of the revival of the medieval play, "Everyman," which Mr. Greet and his players had just presented at the Old Charter House of London and in the Quadrangle of University College, London. The company came to America and began an unprecedented run in New York, playing for 150 nights before audiences that taxed the capacity of the largest theaters.

The moralities were not the earliest church plays, for they were preceded by the mysteries and miracles. Perhaps as early as the ninth century it was the custom in England on such feasts as Christmas and Easter for the priests to act out very simply the story of the lesson of the Gospels either before the high altar or in a side chapel. As time went on, these little plays became more elaborate and there evolved the so-called mystery plays, which came to be whole cycles, embracing the dramatization of such stories from the Old and New Testament as were related by prophecy or retrospect to the mysterious redemption by the nativity, passion and resurrection of Christ.

Following the mystery plays came the miracles of similar character, based upon the miraculous lives of the saints. Last and most effective were the moralities, in which moral truths were taught by the actions of allegorical characters, which typified abstractly the virtues and vices.

Of this last class "Everyman" is much the best play extant. The theme is one of the noblest, the story of instant obedience to the inevitable dread summons of death. The company is now playing to enormous audiences at the Studebaker theater, Chicago.

Gus Thomas' Trials With "The Earl of Pawtucket"

Here is the curious history of the peregrinations of the manuscript of Augustus Thomas' comedy, "The Earl of Pawtucket," which has been the hands of Thomas, Frohman and D'Orsay is to appear at the Metropolitan soon.

When Gus Thomas met D'Orsay for the first time at the Lambeth Hotel, New York, he was so impressed with the Piccadilly drawl, the Belgravian stride and the other earmarks of the howling upper-class British swell that he decided to write a comedy around him that would give D'Orsay a chance to be his own proper actor on the stage.

Finding that D'Orsay was in America under contract to Charles Frohman, Thomas went to the manager with his bright idea. Mr. Frohman told him that he would take the play and paid him the \$1,000 that is the first preliminary to securing a Thomas manuscript.

When the comedy was finished, Charles Frohman and all of his play readers agreed that it would not do, and Thomas kept the script and the thousand and went sorrowfully away.

Recalling his dealings with Kirke La Shelle in the case of "Arizona," Thomas next offered the play to Mr. La Shelle. After reading and accepting the play, Mr. La Shelle secured D'Orsay's release from Mr. Frohman, and, in exactly sixteen days from date, the play had received its premier at the Madison Square Garden theater and had made the instantaneous hit that kept it on Broadway thru the winter and the following summer.

Which only goes to show how easy it is to guess wrong about a play. This also brings to mind the exact parallel case of "Arizona," which passed through the hands of Thomas, Frohman and La Shelle in the same way, involving also the transfer from Frohman to Thomas of another thousand dollars. The saddest part of the story is that Frohman, however, was the sequel in which Mr. Frohman asked Mr. Thomas to write another "Arizona," whereupon Thomas handed over the history of his dealings with "Colorado." It was to make up for this unhappy effort that Thomas wrote "The Other Girl" for Mr. Frohman—his latest comedy.

Former Twin Citizens Coming in Vaudeville

Considerable local color marks the Orpheum bill for the coming week by reason of the presence of two artists who formerly counted the twin cities as home.

William Tomkins, better known as "Topical Tomkins," is a monologist who in the past few years has played all the theaters with success. But it is not his professional success so much as his former residence in St. Paul that lends interest to his appearance. Tomkins lived in St. Paul for many years, held high office in the St. Paul lodge of Elks and was the moving spirit in local Elks shows in both the Minnesota State band. He is also a member of the prominent in Masonic circles, local manager for Nelson, Morris & Co., treasurer of Lennon & Gibbons, and organizer and owner of the Minnesota State band. His act, "Over the Circuit," has been eagerly

awaited by local Elks, who have planned to give him the gladdest kind of a hand Monday night, which will be "Elks' night." Three hundred and more St. Paul Elks, who have already secured seats for Monday night, the local outpouring will be even larger, and Tommy Tomkins has something coming to him.

Sego Brodahl, who appears professionally as the last part of Heely and Meely, eccentric comedians, makes a notable exception. He is a native of Minneapolis, where he arrived in 1881. He did his first tumbling on the sawdust piles around the lumber mills of the Northern Pacific, his friend Eddie Foxey a tumbler in "Popsy Turvy" seven years ago, and since that time has been with Barnum & Bailey's circus, with the Ringling Brothers and as a member of the present team that toured Great Britain and the continent.

ANNUAL ENTERTAINMENT Central High School Seniors Will Give a Program.

The senior class of the Central high school will give its annual entertainment Friday evening in the auditorium of the East high school. The program will include a musical, the mandolin and glee club, readings by Miss Holtz, a vocal solo by J. Austin Williams, and will conclude with the courtroom scene from "Dickens' Pickwick." Factors Those who will take part are Willis Hippiam, Harold Smith, George Storer, Harold Lewis, Lawrence King, Morris Adelsheim, Joseph Bookwalter, Lawrence Marston, Donald Torner, Harold Leonard, Frank Smith, Emory Rolph, Charles Berry, Kenyon Kieth, Roland Birch, Lee Mero, Misses Wales, Loveloy and Palmer. There will also be a jury of twelve men with Sears Thomson as foreman.

Homeseekers' Excursions. The Northern Pacific Railway will sell the round trip Homeseekers' Excursion Tickets to points in Minnesota, North Dakota and Manitoba every Tuesday during March and April, and to points in Montana, Idaho and Central Washington the first and third Tuesdays of the same months. One fare plus \$2.00 for the round trip. City Ticket Office, 19 Nicollet House Block.

To the Canadian Northwest via Soo Line. Homeseekers' rates every Tuesday. Ticket Office, 119 Third street S., Minneapolis, Minn.

\$25—Portland, Seattle, Tacoma—\$25. On sale by the Northern Pacific Railway daily until May 15th. Correspondingly cheap rates to points in Montana, Idaho, Eastern and Central Washington. City Ticket Office, 19 Nicollet House Block.

\$25 North Pacific Coast. \$22.50 to the Kootenay. Every day until May 15, 1905. Ticket Office, 119 Third street S., Minneapolis, Minn.



A Scene from "Tess of the D'urbervilles," to Be Presented at the Metropolitan Tomorrow Night by Florence Roberts and Company.

ass discovers how she has been ficked. Goaded to the point of insanity by contemplating the wreck of her life, the wronged woman seizes a knife from a table and murders Alec as he lies sodden with drink. This is the great scene of the play. In it is contained the big climax and in it is the finest acting. The causes leading to the assassination are developed with skill and the murder scene itself is powerfully effective. Miss Roberts will appear as Tess, Mr. MacDowell as Alec D'Urberville, and Lucius Henderson as Angel Clare. "Tess of the D'Urbervilles" will be presented until Wednesday night inclusive.

Beginning Thursday night and for the rest of the week, Miss Roberts will give an elaborate production of David Bisson's great play "Zaza." This is one of the finest plays ever produced. It contains an interesting story, developed with masterly dramatic strength, humor and pathos. It is a marvelous vehicle for an emotional actress and full of interesting character sketches. Another feature is the opportunity for novel stage incident and effect, notably in the first act, which shows the back of a music-hall stage while a performance and rehearsal are in progress. Miss Roberts' first big hit as a star was made in this character.

Beginning the following Sunday night, for four nights and Wednesday

plified in the revolving ladder act of Delmore and Lee, "modern athletes" in every respect, from beautiful and elaborate scenic effects to deeds of daring that make the audience shiver—and come to see the act a second time. The saxophone is said to resemble the human voice more than any other instrument. Klein, Ott Brothers and Nicholson appear in a novel saxophone quartet. They also introduce a zylphonone duet, concert duet, cornet quartet and organ chime of sixty bells and a slide cornet quartet.

Heely and Meely have an eccentric comedy act in which Meely introduces his extraordinary acrobatic work. William Tomkins is a monologist, "a sense of nonsense." Apollo is a perfectly formed young man, who thinks nothing of somersaults and handspins on the bounding wire. The kinodrome renounces the comedy, "How Jones Lost His Rocker."

An extra attraction will be the first appearance here in vaudeville of May Vokes, the character comedienne, who originated the role of the awkward servant girl in "Checkers." This creation has been transplanted to vaudeville in a sketch called "The Model Maid."

Biyou—"For Fame and Fortune." "For Fame and Fortune," the play in which Terry McGovern has made the success of his life, will be presented at

of their courtship in a way to make one forget he is watching a play. In the action of the play, there is one of the few authentic reproductions of a championship boxing bout ever offered on a play offered by a pugilist. It could quite as well be called "The Love Story of a Champion," for it deals with Terry's courtship and marriage. Terry McGovern, Terry's wife, is his leading lady and they play the scenes

Taylor as Juliet. Eastern critics have pronounced her impersonation a fine one, and of compelling interest and fervid sweetness, and her work in "When Knighthood Was in Flower" has demonstrated how fully she fulfills herself and her art into each phase of the part she is playing.

Lawrence Gratman has played Romeo many times, and the Minneapolis has never seen him in the part, favorable words which have come here from other places, and the obvious accordance of his person, voice and acting to young romantic roles, justifies most favorable predictions.

Dewey—Bowery Burlesquers. A French modist, a baron, his wife, a boulevard chansonnette, an American alderman, his wife, an American and a Hebrew and German anarchist, are the principal characters in a musical melange which, under the label of "The Gay Modist," will furnish the merriment at the Dewey next week.

The fact that the offering is lavishly sprinkled with the principal Parisian favors, frivolity, beauty, femininity and delicacy, makes "The Gay Modist" a capital attraction for burlesque houses.

An abundance of really funny situations with endless complications woven into realistic scenes, sparkling glimpses into the life of the bon vivants and the Bohemian set, cupids, right and left-handed games and snags of the extreme gayety, for which the French are well known, pass in kaleidoscopic rapidity before the eyes of the audience. "The Gay Modist," hypnotizing and magnetic, is like a good dish; you are bound to ask for more. Those who come hungry with an appetite for something delicate and gingery will find real nourishment in the menu of merriment.

An amusing little curtain raiser and a number of prominent vaudeville features belong to the strongholds of the production and the Dewey Burlesquers, whose name on the road is as glittering as the rays of the sun, promise to come "with the goods" one more.

The Taylor trio, Watson and Barrett, Ben Jansen, Davenport Brothers, Belle



WILLIAM TOMKINS, The Orpheum monologist, formerly of St. Paul, who will be honored by brother Elks Monday night.

Lyceum—"Romeo and Juliet." The greatest and sweetest love story ever written, will be the Lyceum offering for the coming week, with Miss Eva Taylor, the talented new leading lady, as the fair daughter of the Montague, and Lawrence Gratman as the type of romantic lovers of all times.

So many masters of criticism and analysis have devoted their pens to this wondrous love tragedy, that the difficulty of selection is one of deciding which of the many to use. The following, from Mrs. Jameson's "Characteristics of Women," is a sketch drawn even more of the marvelous constructive beauties of this play:

Romeo and Juliet are not poetical beings placed on a poetic background, but every circumstance and every personage, and every shade of character in each tends to the development of the sentiment which is the subject of the drama. The poetry, too, the richest that can possibly be conceived, is interwoven thru all the characters—and the whole is lighted up into such a sunny brilliancy of effect as the Shakespeare had really transported himself into Italy and had drunk to intoxication of her genial atmosphere. How truly it has been said that "alho Romeo and Juliet are alive, they are not love-sick." What a false idea would anything of the mere whining amorous give us of Romeo, such as he really is in Shakespeare—the noble, gallant, ardent, brave and witty. And Juliet—with even less truth could the phrase or idea apply to her. The picture in "Twelfth Night" of the wan girl dying of love, "who pined in thought, and with a green and yellow melancholy," would never surely occur to us when thinking on the enamored and impassioned Juliet, in whose bosom love keeps a fiery vigil, kindling tenderness into enthusiasm, enthusiasm into passion, passion into heroism. In the play

we have indeed the struggle of love against evil destinies and a sorry world; the pain, the grief, the anguish, the terror, the despair; the aching adieu; and the pang unutterable of parted affection; and rapture, truth and tenderness trampled into an early grave; but still an Elysian grace lingers round the whole, and the blue sky of Italy bends over all.

Much may be anticipated from Miss



THE ROBERTS FOUR, At the Unique, Next Week.