# AT THE THEATERS

## BILLS OF THE WEEK.

**METROPOLITAN**—**Florence Roberts** in **"Marta of the Lowlands,"** Spanish romantic drama, April 23, 24, 25 and 26, with Wednesday matinee.
**Raymond Hitchcock** in **"The Yankee Consul,"** April 27, 28 and 29, with Saturday matinee.
**ORPHEUM**—**Modern Vaudeville.** All the week with daily matinees.
**BIJOU**—**"Dangers of Working Girls,"** melodrama. All the week with matinees Sunday, Wednesday and Saturday.
**LYCEUM**—**Ferris Stock Company** in **"Darkest Russia,"** melodrama. All the week with matinees Sunday, Tuesday, Thursday and Saturday.
**UNIQUE**—Continuous Vaudeville with **Farmer Jones** and his barnyard pets as headliner. Four performances daily at 2, 3:30, 8 and 9:30 p.m. Bill changes Monday.
**DEWEY**—**Kentucky Belles,** burlesquers. All the week with daily matinees. Ladies' performances Friday afternoon and evening.

**Metropolitan—Florence Roberts in "Marta of the Lowlands."**

Florence Roberts commences the last part of her notable engagement at the Metropolitan tomorrow night with a lavish production of the Manhattan theater, New York, success of last season, "Marta of the Lowlands." Miss Roberts has proved herself an artist of exceptional powers and an enterprising and progressive star with the two productions of this week, and her presentation of this new romance will be keenly enjoyed.

The hot blood, fierce passions and ardent natures of the southern climes are said to be thoroly illustrated in this play, in which the tinkle of the guitar and mandolin mingle with the richtoned voices of the peasants singing the native songs. The plot winds around the experiences of Marta, a pretty beggar girl, found on the highway with her father by a rich landowner called Sebastian, who shelters and befriends them. After the father's death Sebastian ruins the girl and, tho he loves her, is compelled to marry a rich woman of his own class in order to save his estates. Not wishing, however, to lose Marta, he arranges a marriage for her with Manelich, one of his mountain shepherds. Sebastian tells Marta he has paid Manelich for the contract, but withholds all facts about her from the husband. The shepherd falls in love with his wife, but she, thinking he has basely sold himself, despises him. Afterwards, when she learns the truth and sees what a noble character he is, she returns his affection and tells him her story. Enraged at the treachery of Sebastian, the shepherd tries to kill him, but is driven away. He returns again at night and, finding Sebastian, strangles him with his bare hands. Then he and Marta go to his home on the mountain top. Miss Roberts will appear as Marta, Melbourne McDowell as the shepherd and Lucius Henderson as Sebastian. The rest of the characters will be in capable hands.

The action is in Catalonia, one of the prettiest provinces of Spain and gives scope for unusually handsome costumes and scenic effects. The play is a translation from the original Spanish of Angel Guimera, who is highly regarded in his own country. The engagement of Miss Roberts will terminate with the matinee and night performances on Wednesday.

WILLY ZIMMERMAN,
As Himself. As Richard Wagner.
The Hungarian Impersonator, at the Orpheum Next Week,

**Metropolitan—Raymond Hitchcock in "The Yankee Consul."**

Raymond Hitchcock in that phenomenally successful operatic comedy production, "The Yankee Consul," is to be offered by Henry W. Savage at the Metropolitan for half a week beginning Thursday, April 20. For nine months Mr. Hitchcock and his supporting company have proved a most fascinating theatrical dish from which a somewhat jaded population in New York partook of refreshment and later for two months in Boston, a like period in Chicago, and one month in Philadelphia, in which places the production was a boon to those patrons of the theater who sought novelty and enjoyment. When Mr. Hitchcock is seen in this city the cast will be almost identical with the one that appeared with him in New York, Philadelphia, Boston and Chicago. A large and well-trained chorus and an augmented orchestra are features. In the cast are such capable and well-known artists as Flora Zabelle, who created the part of Bonita and but recently rejoined the cast, having been absent thru the illness of her mother in Paris; Eva Davenport, Rose Botti, Sally McNeel, Albert Parr, William Danforth, Joseph M. Ratliff, J. E. Hazzard, and the usual large and well-drilled chorus.

As many are doubtless aware, song hits, not one or two, but a dozen, mark part of the success of this charming comic opera. Mr. Hitchcock's songs, "In the Days of Old," "Ain't It Funny What a Difference Just a Few Hours Make," and "In Old New York," are the most whistlable conceits of the year, and "Hola" by Flora Zabelle, "The Mosquito and the Midge," with which Rose Botti scores strongly, and Albert Parr's song "Cupid Has Found My Heart," have proved delightful in the extreme, and there are many others in the same category, all of which will be heard when "The Yankee Consul" stops here on his tour thru the country.

**Orpheum—Modern Vaudeville.**

For the first time in its history, the Orpheum will next week present a mixture of tragedy and comedy. At various times there have appeared sketches in which pathos was not lacking, but Emmett Corrigan, who heads the bill with his company will play a pure tragedy from his own pen. It is called "Jockey Jones," and deals with the misfortunes of a jockey, who thru an accident suffers the loss of both legs, just before the big race is run. In his dying moments the jockey fancies himself in the lead of the great race, and as his vision fades away his life comes to an end. Mr. Corrigan was a recognized emotional actor before going into vaudeville two years ago, and he brings to his little play the art and the methods of the legitimate stage. Incidentally, there is a panoramic transformation showing a horserace, the effect being similar to that used in "Parsifal." Assisting Mr. Corrigan will be Helen Courtney, Madge Coleman and Lee Hickman.

By way of contrast every other member on the bill will be of the laugh provoking sort, altho Willy Zimmerman's life portraits of celebrated composers are so faithful as to command serious attention. Zimmerman is a talented Hungarian making his first tour of this country. One after another of the great composers—Wagner, Liszt, Verdi, Rubenstein and others, come before the footlights and lead the orchestra thru some difficult score. Generally Zimmerman finishes by impersonating Oscar Hammerstein, Sousa and others of recent renown.

Trending more toward the hilarious are Charles H. Burke and Grace La Rue and their "Inkey Boys" in a skit in white and black called "The Silver Moon." Burke is clever, Miss La Rue is attractive and the whole "mixed quartet" can sing and dance to the public's taste.

Then there are Paulton & Dooley, possessors of an unequaled repertoire of bicycle tricks, whose daredevil riding is happily interspersed with comedy. Still another semi-sensational acrobatic act will be that of De Onzo Brothers, "the acrobatic coopers." The team does some recordbreaking long and high distance jumping, landing in empty, upended flour barrels, into and out of which they turn somersaults from all sorts of heights.

"The Genuine Georgia Girl" is Artie Hall, whose "coon shouting" and dark town mannerisms and steps are such faithful imitations of the real thing in southland, that Artie is often called upon to remove her gloves to prove that her "color" is artificial.

A most surprising act is that done by the three Brothers Rossi, "The Mysterious Sweetheart." It introduces some apparently reckless gymnastic work, done with the utmost abandon. A most astonishing finale discovers the third brother "impersonating" the dummy.

**Bijou—"Dangers of Working Girls."**

"Dangers of Working Girls" will be the offering at the Bijou next week. This sensational play was produced in August under the title of "Dealers in White Women," and created a sensation in the east. It is a most interesting and thrilling play. The dangers are depicted with graphic clearness, and from actual incidents in the great metropolis a story has been constructed in dramatic form which enthralls, amuses and entertains. The danger of the kidnapping of young white women—girls of sixteen and upwards—is an ever-present one, and one which the police of every large city are constantly fighting. Today, tomorrow, a wife, a sister, a daughter may disappear. What might befall them is shown in this most successful offering. In the production and presentation of this play upwards of $20,000 has been expended upon the scenic and mechanical investure, and the result is a series of stage pictures that not only dazzle the eye, but mystify as well. Never before in the history of the drama has a writer of the stage hit upon the expedient of combining in one play the sensationalism of the modern melodrama and the quaint, almost terrifying mysticism of those wonder-working professors of eastern occultism. The play is a new departure in the history of the drama. The company engaged to present this play is a large one and includes such well-known players as Harry Felds, Lawrence Underwood, John Fenton, Alma Powell, Florence Ashbrook and many other well-known players.

**Lyceum.—"Darkest Russia."**

Especially timely, in view of the keen interest in the great, clumsy country of the czar and internal disaffection that complicates its war with Japan, is the melodrama, "Darkest Russia," which the Ferris stock company will play at the Lyceum next week.

"Darkest Russia" will furnish an opportunity to learn the reasons for the revolt and rebellion of the downtrodden subjects of the great white czar; to realize why the intelligent, liberty-loving citizens of Russia have arrived at the desperate decision that open violence and the appeal to arms and assassination are the only arguments that can be used to bring about conditions that advanced civilization is bringing to other countries of greater enlightenment.

And "Darkest Russia" will teach all this in the pleasantest method by which a lesson can be taught; sugar-coated with delightful and artistic entertainment; the wholesome excitement of an engrossing and powerful drama carrying the great world truth of its subject into the hearts and minds of its hearers on the wings of recreation.

The two vital questions upon which the dissensions in Russia turn, those of the Nihilists and the Jews, form the basis upon which is built the fabric of this strong and exciting drama. Siberia with its horrors of exile and punishment is strongly used, while its wildly desolate and picturesque scenery is effectively employed in elaborate and spectacular scenes.

The heroine is Ilda Borosky, a beautiful Jewess, and a member of the liberal party. In the first act, in a most unusual and absorbing scene, she precipitates the situation which causes troubles, political and otherwise, by refusing to play on her violin, "God Save the Czar," tho he who commands her is the powerful Count Nazimoff, the father of her lover. Rather than play the air she breaks her beloved instrument in pieces.

This passionate role of the Jewish girl, tinged with the sadness and tragedy of her race, and finding the only light among life's shadows in the love she bears young Nazimoff, will give Lyceum patrons an opportunity to see Eva Taylor, the new leading lady, in a part quite different from the two in which she has already appeared. Another phase of her versatile art will be required to depict the role, which is one of the strongest and most appealing in modern drama.

The play bristles with exciting scenes, among them being a rescue from the wolves on the vast Siberian steppes, and the entrance of the sled in which is the courier of the czar, newly arrived at the Siberian outpost with pardons for the suffering exiles.

**Dewey—The Kentucky Belles.**

There are many new and novel features promised by the management of "The Kentucky Belles" burlesque company, which will be seen at the Dewey next week. The company has been selected with care and good judgment, and includes such well-known artists as the three Luigi brothers, European comedy acrobats, the only act of its kind in this country; which must be seen to be appreciated; Reid and Gilbert, the Celtic stars, in a potpourri of nonsense, guaranteed to create hearty laughter; Aleene and Hamilton, the acrobatic girls; Reliance quartet, sweet singers and harmonists; Terry and Elmer in the clever specialty, "The Dancing Missionary"; the fascinating and charming Jessie Horner Brodrick, and twenty up-to-date gushing girls in the humorous farce in two acts, "Murphy's Masquerade," which will include catchy musical numbers, lively dances and marches, up-to-date songs, beautiful scenic effects, enlivened by iridescent lights and electrical effects, and an extravagant display of beautiful costumes of new and novel design.

**Unique Continuous Vaudeville.**

Farmer Jones comes to the Unique theater next week with his educated pigs and Mother Jones with her conversational geese, ducks and chickens. Of all trained animal acts on the vaudeville stage this is said to be the most novel. Farmer Jones is a real farmer—he does not claim to be an actor. He and his good wife love animals, and they have trained some of their barnyard pets to perform some unusual tricks. Their fame as teachers of comedy to animals finally attracted the attention of a vaudeville manager who had a little pastoral sketch written to introduce them and their barnyard pets. People liked them and their quaint fun, and the novelty of animals ordinarily supposed to be stupid, performing tricks that prove they have not only a deal of intelligence, but a good sense of humor. So Farmer Jones leased his farm on shares and took to playacting.

MOTHER GOOSE AT THE UNIQUE.

LOVE SCENES IN ACT 2 OF "THE YANKEE CONSUL," AT THE METROPOLITAN THEATER, APRIL 20, 21 AND 22.
Left to Right—Lieutenant Commander Jack Morrell (Albert Parr), Bonita (Flora Zabelle), Abijah Booze (Raymond Hitchcock), Donna Teresa (Eva Davenport).

Other entertainers for the week beginning with Monday afternoon's shows will be a descriptive singer, the Great Vivian; Whitehead and Diamond, singers, dancers and acrobats, and the two Burt Brothers, phenomenal club jugglers. There will be illustrated songs by Lyle La Pine, and moving pictures in which "The Chicken Thief," a pictorial comedy from the sunny south, will be featured.

## UNDERLINED ATTRACTIONS

**Auditorium.**—Interest increases in the engagement of the Ben Greet English Players for a week beginning Monday, April 24. The old morality play, "Everyman," will be given six times, and one performance each of "Twelfth Night" and the "Merchant of Venice" will be given. "Everyman" will be the bill on Monday, Tuesday, Thursday and Friday evenings, and at the matinees on Wednesday and Saturday. "Twelfth Night" will be given on Wednesday evening, and "Merchant of Venice" on Saturday evening. Both comedies are to be given in the Elizabethan manner. Ben Greet's Elizabethan performances have created a furore in Chicago, where the audiences have been both large and enthusiastic. Last Saturday hundreds were turned away unable to gain admission. The sale opens next Thursday morning at the Metropolitan Music store.

**Metropolitan.**—Comedy will reign supreme the week of April 23. The first half of the week will be signalized by the appearance of Lawrence D'Orsay, the inimitable English comedian, in his funny creation, "The Earl of Pawtucket." D'Orsay plays a howling British swell to the very life and in a way to tickle the American sense of humor vastly. He was discovered by Augustus Thomas, who saw him in minor roles and immediately declared that he would write a comedy to fit him. "The Earl of Pawtucket" was the result, and its success in New York was instantaneous. D'Orsay literally woke up the next morning to find himself famous. This will be Minneapolis' first chance to see the famous production. The latter half of the week comes the ever-welcome Nat Goodwin in a repertory of his most famous comedy creations, including "The Gilded Fool," "An American Citizen" and "The Usurper."

**Orpheum**—Three of the most attractive stars in modern vaudeville are booked for the near future. In order of nearness they are Helois Titcomb, Della Fox and Marguerita Sylva. "La Jolie" Titcomb is a South American singer whose beauty won three grand prix medals—one in Paris, one in St. Petersburg and one in Buenos Aires. This is her first American tour. Della Fox is one of the best known of light opera stars. Marguerita Sylva is another stage favorite, her great beauty and her dazzling smile having been last seen here in the all-star cast of "Erminie."

Others on the bill for the week of April 28 are Henri French, a European pantomimist and novelty entertainer; Polk & Kollins, expert banjoists; Warren & Gardner, old-time black face entertainers; Barry & Halvers, late of "Babes in Toyland"; John Birch, The Man with the Hats," and La Vine & Leonard.

**Bijou**—The musical comedy, "Me, Him and I," will follow "Dangers of Working Girls." It is organized to exploit those funny comedians, Bickel, Watson and Wrothe. The scenes are laid in the far west, act one being in Seattle, act two on board a boat en route for the Klondike, and act three at the Frozen Dog Tavern in Dawson City. Of course it is a satire, but it gives an idea of the "high jinks" indulged in by the gold seekers, especially when a "tenderfoot" strikes the town. The miners are willing to pay well for music and dancing and meet their match in a theatrical company who go out to seek their fortune where customs are rough, but money plentiful.

**FOOTLIGHT FLASHES.**

The Metropolitan will offer for the half week, opening April 30, Creston Clarke in Booth Tarkington's romance, "Monsieur Beaucaire." The latter half of the week comes Harry Corson Clarke in his new comedy success, "His Absent Boy."

"The Way of the Transgressor" comes to the Bijou soon. It is a clean, wholesome story of life in America. One of the features is the acting of four highly educated Landseer dogs.

Al W. Martin's "Uncle Tom's Cabin" will be seen at the Bijou next month. Mr. Martin's company carries all the special scenery and effects.

James Jeffries, the champion boxer, is said to be ideally fitted for an excellent portrayal of the famous Tennessee frontiersman, Davy Crockett. As he first comes on in his buckskin suit, with hunting knife and gun strapped on, he has the original hero beaten a mile for physique and heroic appearance. Mr. Jeffries will appear at the Bijou soon.

# *The Spell Cast on All By Morality Play "Everyman"*

"CONFESSION,"
In the Old Religious Play, "Everyman," at the Auditorium the Week of April 24.

It is a fact that the first production to feel the benefits of that great wave of a reawakening taste for the best in the drama, which has for some time been apparent in this country, was "Everyman," which is to be produced the week of April 24 at the Auditorium.

"Everyman," after a tremendous success in England, was brought to Mendelssohn hall in New York in the fall of 1902. Even the most optimistic persons familiar with dramatic conditions declared that the venture was doomed to failure, yet in the face of very small houses at the start, the managers, Ben Greet and Charles Frohman, persevered. Within a week the audiences had grown to more than the capacity of the hall and a larger theater was found necessary. This morality play was given 150 times in New York that season at five different theaters and wherever given in outside cities attracted widespread attention. These details may seem sordid when touched upon in relation to a drama of the profoundly religious spirit as well as the remarkable educational value of "Everyman," but they best illustrate the tremendous hold this splendid old morality play has upon all classes. The clergyman sees in it a sermon, which teaches the same fundamental lesson he is seeking to teach his people, so reverently is the drama of death and mortality acted by the splendid English company under Ben Greet's direction; the student of customs and manners is absorbed by the vivid representation of an earlier and simpler civilization, the art lover by its richness of suggestion and color, while the average patron of the theater, fresh from a frothy musical play or a whirling melodrama, gives himself up unreservedly to the spell that this work, which for all its simplicity is marvelously dramatic, casts over all who witness it. "Everyman" is not a monotonous affair for the enjoyment of the few, it is a bit of true drama and its appeal is to all men of all creeds and of all degrees of education.

The two Shakesperian comedies, "Twelfth Night" and "Merchant of Venice," will be given precisely as they were in the days of the author. The stage setting represents a hall and there are no changes of scene. The text is given in its entirety, and Mr. Greet's plea is that more Shakespere and less stage carpenter is not only more artistic but actually more entertaining, for the plays stand out far better when there is no distraction of scene shifting and no incoherence in the story caused by cutting and slashing the play to meet the requirements of the scenery.

# *Some Stories Told by Raymond Hitchcock, Comedian*

Raymond Hitchcock of "The Yankee Consul" comes in for good-natured raillery from his friends, because of his extreme thinness. In early life this used to bother the comedian considerably, and he tried in vain all kinds of medicines guaranteed to put on fatty tissues. At last the comedian went to a physician, famed not only for inducing avoirdupois in his patients, but also for his extortionate charges.

"He promised to do me all sorts of good," said Hitchcock, "and after sounding me all over, gave me a bottle of medicine, and said:

"'I will guarantee that that will give you a remarkable appetite, and you'll soon be all right.'

"Well, I went back at the end of the week thoroly disgusted. 'Doctor,' I said, 'you told me that I was going to get fat, and that this stuff would give me a remarkable appetite. Why, I haven't eaten anything but a soda cracker all week.'

"'Well, I kept my word, didn't I?' said he. 'That's certainly a remarkable appetite.'

"And it cost me $25," said the comedian ruefully.

Mr. Hitchcock was a guest recently at a smoker in a leading club and was called on for a speech. He solemnly arose and told in great detail how, as a boy, he worked for John Wanamaker, but had to answer to a number instead of his name. It was "No. 36" and he finally left his situation, because, as he expressed it, "the people where I come from are supersensitive about being known by numbers." Mr. Wanamaker himself was present, and arose with good-humored but pointed inquiry as to where the comedian really came from. "Auburn, N. Y., where the prison is," replied Hitchcock, and further remarks were lost in the roar of laughter that filled the room.

Some years ago when Mr. Hitchcock was with a barn-storming troupe, he was called on to play the hero in a lurid melodrama, "Bertha, the Sewing Machine Girl." In the course of the action, the hero, after experiencing all the ills that flesh is heir to from the sleek, cigaret-smoking villain, is finally tied to the railroad track.

"My character," said the comedian, in telling the story, "was that of a brave section hand, and if I remember rightly, the heroine was the daughter of the village boarding house keeper. The mean villain first locked the suffering heroine in the flagman's shanty, and then after a terrible encounter, he bested me and tied me to the track. Now the property man on this occasion had forgotten to place the ax, with which the heroine was to break open the door and liberate me from my perilous position. The lady impersonating the heroine was rushing around—like Richard of old—shouting in hoarse whispers, 'an ax, an ax.' The men in charge of the train were over-zealous, and without waiting until the all-necessary ax was secured, started the train. Eight day coaches and a baggage car passed over me, to say nothing of the pasteboard engine. Yet I was ready in the next act to deal out deferred retribution to that deep-dyed villain."

# *CHARITIES OF ST. BARNABAS WILL BENEFIT BY 'CHIMES OF NORMANDY'*

JOHN RAVENSCROFT,
Who Sings Henri in "Chimes of Normandy."

MRS. GEORGE A. HUGHES,
Soprano in St. Barnabas' Production of "Chimes of Normandy."

A group of prominent society women will act as patronesses for the presentation of the "Chimes of Normandy" Tuesday and Wednesday evenings, May 2 and 3, in the Auditorium, for the benefit of the charities of St. Barnabas hospital. They are Mmes. E. J. Carpenter, J. B. Gilfillan, A. B. Jackson, Cavour Langdon, Hiram Truesdale, J. F. Wilcox, R. B. Langdon, W. T. Brooks, W. A. Ramsey, W. A. Passmore, Cyrus Northrop, G. P. Harding, S. C. Edsall, S. S. Cargill, R. W. Wheelock, C. G. Goodrich, W. J. Murphy and C. E. Welles.

Rehearsals for the opera are held at the Auditorium, under the direction of Willard Patten. The chorus is one of the best that could be secured among the younger singers in the city, and numbers nearly 100 voices. The principal parts will be taken by a group of well-known musicians—John Ravenscroft, Harry E. George of St. Paul, Addison Madiera, Mrs. George A. Hughes and Miss Edith Pearce. With the exception of Miss Pearce they are all experienced in operatic work. Miss Pearce is a young singer who has recently come to Minneapolis from North Dakota. She is a member of the Hennepin Avenue church choir and has a strong voice, a pleasing personality, and a good stage presence.

A nurses' home has long been desired for St. Barnabas, and plans for raising money for this purpose have been under way for a year or two. At present four nurses sleep in one cramped room, and are unable to attend to their duties as capably as they might if they had more adequate opportunities to rest. There are more than twenty-five nurses at the hospital and all are hampered in doing their best work by the small quarters allotted to them at present. It is well known that no emergency case is ever rejected at the hospital, and that the free beds maintained for the worthy poor of all denominations have saved innumerable patients from going to the city hospital, from which they shrank. The convalescents' fund for patients after they leave the hospital is another of the notable charities of St. Barnabas. There is already a strong demand for tickets and all of the boxes have been sold.

# MISS BOWER TALKS OF "RANGY" VOICES

Miss Coie Frances Bower, the California contralto, singing this week at the Unique theater, has this comment to make upon statements made in the article that appeared in The Journal March 21, in which it was asserted that a Minneapolis girl, Inez Montague, 15 years old, has a range of voice from C below middle C to F sharp above high C:

"Of course, I will not dispute the assertion. I sincerely hope she possesses this phenomenal voice, for it may mean fame and fortune. At the same time, seeing, or, rather, hearing is believing, and I have never heard Miss Montague sing. If she can 'make good,' as we say in the show business, she is the vocal wonder of the age. Grau's new find, Nina David, is the only singer in the world who claims a range of twenty-nine sustained notes.

"Since comparisons have been made between the range of my voice and that claimed for Miss Montague, let me say this: Miss Montague is spoken of as a 'high Irish soprano.' I think this must be a mistake of the types and that a high lyric soprano is meant. Now, a comparison between a lyric soprano and a contralto cannot well be made. I am a contralto. The surprising quality of my voice, to go by what critics say, is that I can go as high as B flat, and that my tones are natural and fully sustained. Musical authorities and physicians agree, I have always understood, that it is impossible for a lyric soprano to reach C below middle C. Ellen Beach Yaw, who, like myself, is a Californian, and whom I know quite intimately, never claimed to go as low as that. Miss Yaw's voice is said to have made her eight fortunes. So Miss Montague can understand from this the value of such a voice.

"It should be understood that I do not claim any freakish voice. The term 'double voice' does not indicate this. It simply means that I can sing in both lower and upper registers. I sing lower than the average barytone and higher than the average soprano. So far as I know, there is no singer besides myself that lays claim to ability to do this except Miss Montague, or whoever speaks for her."

**See Stockwell Soon—That life insurance—The Penn Mutual. Andrus bldg.**

**Half Rates.**

The Northern Pacific railway will sell the Colonist one-way excursion tickets to points in Montana, Idaho, Washington, British Columbia, Oregon and California, daily until May 15. Reserve your berths in tourist sleeping car several days in advance at the City Ticket Office, No. 19, Nicollet House Block.

If you once try Carter's Little Liver Pills for sick headache, biliousness or constipation, you will never be without them. They are purely vegetable; small and easy to take. Don't forget this.

# "SPOOFING" IS LATEST ENGLISH SLANG TERM

The Piccadilly equivalent of the great American term, "talking thru your hat," has been discovered, and by no less eminent an authority than Augustus Thomas, the playright. The term is "spoofing," and this word Mr. Thomas has incorporated in his comedy, "The Earl of Pawtucket," which comes to the Metropolitan for half a week commencing Sunday, April 23, with Lawrance D'Orsay and his original New York company.

Lawrance D'Orsay, who plays the part of Lord Cardington, uses the word in his speech to the American girl in the play to whom he is endeavoring to appear an American—a native of Pawtucket. He says:

"You are sure you are not spoofing?"

"I beg your pardon?" says the girl.

"Spoofing—that is, jesting—er," with a sudden inspiration, "talking thru your hat."

Mr. Thomas did not put the word into the play until assured by Mr. D'Orsay that "spoofing" is exactly what a thoro Englishman would say, and now that the precedent has been established, it is not unlikely that the term will become incorporated into the vernacular of the street.

## GREAT SARA MAY COME

**L. N. Scott Will Bring Her to Minneapolis if Possible.**

Sarah Bernhardt will fill a Minneapolis engagement next fall if Manager Scott of the Metropolitan is successful in the negotiations now being carried on with Mme. S. Bernhardt's manager. Not dismayed by the fact that $18,000 is to be paid the Bernhardt company for three engagements in the Alhambra theater in Milwaukee, Mr. Scott has announced his readiness to assume the financial responsibility of a Minneapolis engagement.

**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 April, and to points in Montana, Idaho, Eastern and Central Washington the first and third Tuesdays of the same month. One fare plus $2 for the round trip. City Ticket Office, 19 Nicollet House block.

If sick headache is misery, what are Carter's Little Liver Pills if they will positively cure it? People who have used them speak frankly of their worth. They are small and easy to take.

**$25 Tacoma, Seattle and Portland.**

via the Northern Pacific; the cheap one way Colonists Excursion tickets on sale daily until May 15th. Reserve your berths several days in advance at the city ticket office, No. 19 Nicollet House Block.

Defective Page