

AT THE THEATERS

BILLS OF THE WEEK.

AUDITORIUM—Ben Greet's players in "Everyman," old morality play, all the week, opening Monday, except "Twelfth Night" on Wednesday and "Merchant of Venice" on Saturday evenings. Matinee Saturday.

METROPOLITAN—"The Yankee Consul," comic opera, April 23, 24, 25 and 26, with matinee Wednesday.

Nat C. Goodwin in three comedies, April 27, 28 and 29, with matinee Saturday. "The Usurper," Thursday evening and Saturday matinee; "An American Citizen," Friday evening; "A Gilded Fool," Saturday evening.

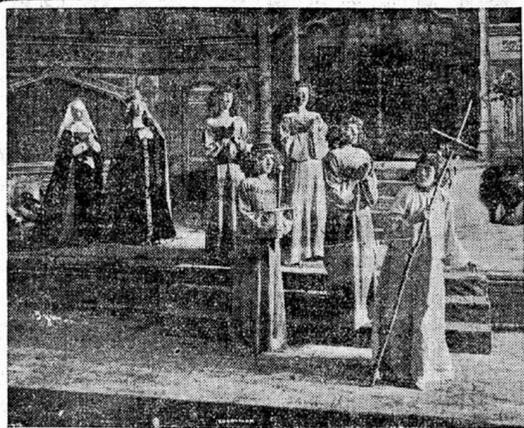
BIJOU—"Me, Him and I," musical comedy, all the week with matinees Sunday, Wednesday and Saturday.

ORPHEUM—Modern Vaudeville. All the week with matinees Wednesday and Saturday.

LYCEUM—Ferris Stock Company in "A Duel of Hearts," comedy-drama. All the week with matinees Sunday, Tuesday, Thursday and Saturday.

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

DEWEY—Utopian Burlesques. All the week with daily matinees. Ladies' souvenir performances Friday afternoon and evening.



EVERYMAN STARTS ON HIS PILGRIMAGE. Scene from "Everyman" at the Auditorium Next Week.

Auditorium—Ben Greet's Players in "Everyman."

The dramatic novelty of many seasons will be the presentation at the Auditorium next week of the morality play, "Everyman," together with "Twelfth Night" and "The Merchant of Venice," by the Ben Greet company, which came over from London in 1902 and has found American people so much in favor of the plays it offers and so enthusiastic over the manner in which they are acted that it has given up all plans for an early return to Europe and will likely spend another year or two on this continent.

When Mr. Greet brought his company to New York and modestly announced a revival of the Shakspearean drama on the same lines that it was given during the days of the author, the announcement awakened little enthusiasm, and it was not until a half-dozen performances had been given that people realized there was something about them that merited attention. The opening weeks of the New York season were spent at Mendelssohn hall, but once Mr. Greet's success was established, Charles Frohman found it both convenient and profitable to provide a large theater, where the English players appeared over one hundred times.

In the repertory presented at that time there were a number of Shakspeare's best works, but the play that came in for the greatest praise was

"Everyman," which will be the offering at all performances next week except Wednesday and Saturday evenings.

From accounts this is one of the most remarkable dramas ever written and portrays in vivid fashion the struggling emotions that overtake every man when confronted with death. "Everyman" was written by Peter Dorland, a monk of Diest, Belgium, in 1489, and used to be performed about the streets and in the religious edifices of Europe in the middle ages. It is among the earliest dramatic compositions written in the English language and is notable for its classic, dramatic structure.

In its presentation there is no attempt at theatrical display, the impressive story being unfolded in a quiet, but exceedingly artistic and impressive manner. Recognized authorities in religious and educational lines have indorsed it with emphasis as a play worthy of the earnest consideration of those whose tastes are for something better than the superficial offerings of the present period.

Mr. Greet's company will not appear in any other city in the northwest this season, and this has caused a heavy demand for tickets from St. Paul and points throughout the state. The matinee Wednesday will commence at 3:30 p.m., and Saturday afternoon at 3:00 p.m. Wednesday evening will be devoted to "Twelfth Night" and Saturday evening to "The Merchant of Venice."



LAWRENCE D'ORSAY. In "The Earl of Pawtucket," at the Metropolitan Tomorrow Night.

Metropolitan—Lawrence D'Orsay in "The Earl of Pawtucket."

Through the medium of Kirke La Shelle's production of "The Earl of Pawtucket," by Augustus Thomas, Lawrence D'Orsay sprang at once into the front rank of present-day stars, and he enjoys with the play the distinction of being the only attraction, aside from a musical comedy, to run an entire season thru a hot summer and well into the following season at a Broadway theater in New York. Subsequently Mr. D'Orsay and his original New York company played a highly successful engagement at the Majestic theater, Boston, and at Powers theater in Chicago, and local theatergoers will now have an opportunity to see this famous company booked for a period of four nights and matinee at the Metropolitan commencing tomorrow night.

For the theme of this comedy, Mr. Thomas has chosen the adventures of an English nobleman, Lord Cardington, who has seen on several occasions and fallen in love with Herrit Fordyce, the

divorced wife of Montgomery Putnam. Putnam is a friend of Cardington's and is living in London, since from the annoyance of alimony-collecting lawyers, Cardington has never had the opportunity of an introduction to the lady with whom he is smitten, but on one occasion has pointed her out to Putnam and confided to him his regard for her and is unable to discover the reason for his friend's amusement.

He goes to America incognito. For the purpose of more effectually carrying out the deception, he has provided himself with a little red pocket memorandum, in which are recorded some Yankee forms of expressing up-to-date English. Far be it from Lord Cardington, with his monocle, his drawl and his Piccadilly-cut clothes, to have any one suspect that he is an Englishman.

There are complications enough to bewilder more than the innocent earl who causes them, and the success which the earl has met with in New York and on his tour is an indication that these complications prove highly amusing to the average American audience.



NAT C. GOODWIN. Appearing at the Metropolitan in Repertory, April 27, 28 and 29.

Metropolitan—Nat Goodwin in Repertory.

Nat C. Goodwin, in three of his greatest plays, "A Gilded Fool," "An American Citizen," and "The Usurper," will be the attraction extraordinary at the Metropolitan for three days, commencing Thursday next, devoting Thursday night and Saturday matinee to "The Usurper," Friday night to "An American Citizen," and the last night, Saturday, to "A Gilded Fool." Of "A Gilded Fool" it may be said that the demands for the revival of this great classic have become so numerous that Mr. Goodwin has determined to play it thruout the coming season. He is said to handle it so deftly and to give it such clear-cut lines, such splendid readings that its keen wit and tense repartee become doubly interesting. His pathetic speeches, and his comedy scenes also help to add interest to its charming story, which has for its motive love, and its theme the winning of a sweet girl by a man who knew naught of the finer sentiments until he met this pure maiden. Of "The Usurper" Mr. Goodwin's opening play, it is said that it discusses the matrimonial designs of a wealthy bachelor upon the sweetheart of his boyhood days. This same

bachelor, young Maddox, played by Mr. Goodwin, is discovered making himself at home on an English ducal estate which he has leased—duke, duchess, guests and all—hoping among the latter to discover his former sweetheart. He succeeds beyond his expectations, for on the morning of his arrival to take possession, she too arrives to pay a visit to her aunt, the dowager. They discover one another at the same time, he ready and ardent; she cold and the fiancée of another. Events so shape themselves, however, that within twenty-four hours she has rejected the latter and becomes the willing bride of Maddox. How much the bachelor is responsible for this, those who follow the development of the story will soon learn. Mr. Goodwin has splendid opportunity for excellent character work in which both comedy and pathos have ample sway. The three plays will be staged in a fit manner, everything being carried by Mr. Goodwin that will aid in making the production complete and artistic. The company is made up of a number of clever players headed by Ruth Meekay, and includes Ina Goldsmith, Ethel O'Bole, George Mendon, Edna Farrer, Florence Parker, Eli Norwood, Norman Tharp, Felix Edwards and Neil O'Brien.



LA JOLIE TITCOMB. South American Spanish Nightingale, at the Orpheum Next Week.

Orpheum—Modern Vaudeville.

A young woman who has won three grand prix medals in as many national capitals, because of her great beauty, will head the Orpheum's bill for next week, and her coming is the great event of the spring season. The young woman is Heloise Titcomb. She is of Spanish blood, and a native of South America, and her professional experience covers three continents. In Buenos Aires she won her first grand prize in one of the beauty shows, characteristic of the country. After touring South America and winning many laurels because of her beauty and her fine voice she went to Europe, where she rapidly became a favorite in the music halls. In St. Petersburg she won another grand prize in a beauty contest, and in Paris repeated the exploit.

In Paris, also, she became "La Jolie Titcomb," her enthusiastic Parisian admirers thus christening her, who had formerly been announced as the "South American Nightingale." She was the queen of the Parisian music halls for two seasons, and then the American vaudeville managers secured her for an extended engagement which began with the Orpheum Circuit at Chicago, and will extend to the Pacific coast.

La Jolie Titcomb adds to the beauty of her face and figure by a variety of ultra-Parisian costumes, unequalled in brilliancy. Her repertory includes many of the Parisian music hall favorites and her voice has received the unstinted praise of New Orleans critics.

The bill will include another Parisian favorite—Henri French, who, as a continental music hall entertainer, is unequalled. M. French is a versatile genius, being juggler, pantomimist, comedian and designer.

Two veterans in vaudeville are Gardner and Warner. Gardner is a vocalist of unusual gift, while Warner appears in black face and contributes comedy to the number.

Polk and Collins, kings of the banjo, have appeared with great success in Minneapolis once before. They make the banjo talk, and their repertory runs from ragtime to grand opera, all wonderfully executed on a musical instru-

ment not generally treated with respect. Charles Barry and Hulda Halvers, who were here with "Babes in Toyland," have a singing and dancing act calculated to exploit Mr. Barry's talents as a comedian and Miss Halvers' voice. And then comes John Birch, "the man with the hats." Mr. Birch is a whole change in costume than hats, he plays a condensed melodrama fantastically entitled, "The Mosquito's Revenge, or the Gallery God's Delight."

Lavine and Leonard have a combination juggling and automobile act of the screaming order, and the kindrome will picture that, "juvenile classic," "Hop O' My Thumb."

NATGOODWINISMS

Nat Goodwin recently had an appointment with his agent, whose failure to appear at the appointed time caused the comedian to protest impatiently at his representative's tardiness, when a telegram brought the following explanation: "Without on the line," ran the message. "The little Auburn-haired mirth-producer, ever quick at repartee, instantly wired in reply: "Then buy a new shirt, and come on at once."

Nat Goodwin, while in Chicago at the beginning of this season, attended a lecture on occult science, and seemed much impressed with the thoughts the speaker brought forth. After the address was over the lecturer gave a demonstration of his power for the benefit of the comedian, and concentrated his mind so earnestly on a bottle full of water, that it was smashed into smithereens. This incident caused much comment, and was discussed by several of the gentlemen present as a great feat. Said one of them: "Imagine breaking a bottle by thinking of it. Isn't it amazing?" "That's nothing," replied Goodwin blandly. "I know men who think of a bottle and then break a V."



WATSON, BICKEL, WROTHER. Bickel, Watson and Wrothe, in "Me, Him and I," at the Bijou Next Week.

Bijou—"Me, Him and I."

Fun, furious and fantastic frivolity, furnished by fifty-five famous fun-makers, will figure in frenzied farce next week at the Bijou in Hurty & Seamon's spectacle entitled "Me, Him and I." The vaudeville has been written to exploit the drollery of a trio of great eccentrics, Messrs. Bickel, Watson and Wrothe. The prima donna, Helen Spencer, is a brilliant star of comic opera. The chorus is ample and well selected and will be a revelation of stage direction. Jules Hurty, himself having devoted his attention to the dances and groupings.

There are three acts with the scenes set for the railroad station and docks at Seattle; on board the yacht Klondike, en route to the Klondike, and the main street of Dawson City, front of the Frozen Dog saloon and dance-house. The action is based on the plan of an English lord, successful in the Klondike, who desires to win an American heiress resident of Seattle. That he may not be accepted for his title, he appears in "meoq," posing as a theatrical manager. He and his sou-

rettes, disguised as college girls, journeyed to the frozen north on the yacht of the heiress' father. The father knows the identity of the theatrical troupe, but not the manager, and, being a gay old boy, with a daughter too particular and a son not particular enough, he pays the freight for the "bunch."

Just before leaving Seattle the chorus, dressed as German emigrants, render a catchy Dutch song and dance, "Henry Dinkelspiel." A ball on the yacht concludes with a pretty "Song of the Nations." At Dawson City is introduced a novelty. The chorus, dressed as milk-white horses, manes, tails and all, appear with bells around wrists, waists and ankles. During the rendition of "My Yukon Belle" the air is played by the "horses" shaking themselves, the bells being scaled in tune.

A pretty farandole called "Bonita Conchita" is executed by Etta Pearce, the premiere, assisted by twenty-four choruses. The book is by Willard Holcomb, the music by Max Hoffman and lyrics by Vincent Bryan.

make the engagement the season's event.

Metropolitan—As pure and sweet an atmosphere as ever enveloped a play belongs to "Monsieur Beaucaire," Booth Tarkington's Georgian period romance, prepared especially for stage use for Richard Mansfield and presented by that eminent actor with unqualified success several seasons ago. It is the vehicle selected for the starring tour this season of Creston Clarke, and will bring in the play from the opening April 30—"His Absent Boy" is Harry Corson Clarke's latest laughing hit, which he will present with his own company the latter half of the same week. The play is from the pen of that accomplished author, Sydney Rosenfeld, and it is said to provide Mr. Clarke with one of the best mediums he has yet had for the display of his comedy talents.

Orpheum—For the week commencing April 30, Della Fox, popular principal in many comic opera productions, will head the bill. Other attractions include and Videoq, in eccentric conversation whose result is generally much joy for the audience; Paul Powell's electric theatre, introducing his wonderful marionettes—the delight of children; Mabelle Adams, character violinist, who is pretty and can play; Harry Jackson and Seven and a Half Kites, with their pantomimists, and musician; and the Scheck Brothers, wonderful strong men.

Bijou—Delightfully picturesque is "The Way of the Transgressor," the new pictorial comedy sensation to follow "Me, Him and I." The action takes place in New York city and on the Hudson. The plot bristles with exciting climaxes and startling sensations. The comedy is judiciously intermingled with the pathos. The production will be given by a clever company supported by specialists in a series of vaudeville acts. With the show will be the four celebrated Landser dogs, who play parts in the play.

FOOTLIGHT FLASHES.
Among the May bookings at the Metropolitan and the German company from the Pabst theater, Milwaukee, is a repertory of successful Max Fiegan in "The Marriage of Kitty" and "The Language of the Flowers."
Al W. Martin's "Uncle Tom's Cabin" will hold the boards at the Bijou soon.
James Jeffries, who had a crowded house at the American theater, New York, in "Davy Crockett," is said to read his lines with intelligence and carry them off naturally. This attraction will be seen at the Bijou in the near future.

A TENDERFOOT ACTOR IN "SAN ANTONIO"

Lawrence D'Orsay, the "Earl of Pawtucket," is in San Antonio some years ago. He appeared in the streets, very much dressed for San Antonio, wearing a straw coat, tall hat, purple waistcoat and lemon-colored kid gloves. As he strolled thru the streets his long English stride soon brought him to the outskirts of the city. He had gazed at the houses and the people for some time when what happened is best told in his own words:

"I heard a most horrible warwhoop," he said, "and I had no time to credit to a drunken sailor, and before I could turn around to see what the trouble was, there was a pistol shot and my beautiful high hat had tumbled into the gutter and I was on the ground."

"I turned and saw a strange looking individual with a broad slouch hat, red shirt and smoking revolver that looked like a cannon pointed toward me."

"Before I could exposit—and really, old chap, I don't believe I would have expostulated, had I had the chance—he fired four more shots, each of which hit another hole thru my beautiful silk tunic."

"What did I do? What didn't I do? My dear boy, what could I do, in the face of such extraordinary behavior; and jolly well habbergasted over it all!"

"I was about to say something to the chap, when two more fellows who looked a great deal like him, emerged from a house close by and said some remark about making the deuced tenderfoot dance, whatever they may have meant by that, I don't know, old chap, but I wasn't in a state of mind to be undignified. However, my good fellow, I didn't wait to see what they meant, but retreated at once to my lodgings, with as much dignity as one could show in an engagement of that sort; don't you know. And that was the last time I wore a high hat in Texas."

LYCEUM—"A Duel of Hearts."
"A Duel of Hearts," the famous society comedy-drama, in which Miss Eva Taylor achieved one of her greatest successes in Boston, Pittsburgh and Milwaukee, will be presented by the Ferris Stock company, at the Lyceum next week, with Miss Taylor in her favorite part of Lady Anita Stanhope.

This sparkling and intense play was especially selected for Miss Taylor by the manager of the Castle Square Stock company of Boston, of which Miss Taylor was leading lady for over two years. Her study of her personality and acting during her first week in Boston, led him to the conclusion that she was especially suited to the colorful, fascinating part of the emotional Cuban girl. He secured the play, and put it on for her second week. Its success more than vindicated his judgment, for it crowded the house nightly.

While Miss Taylor was playing in Pittsburgh as leading lady of the Grand Stock company, and in Milwaukee at the head of the "Thambouser Stock company," "A Duel of Hearts" was one of the most successful plays in which she



EVA TAYLOR AND LAWRENCE GRATAN. In a Scene from the Clever Society Play, "A Duel of Hearts," at the Lyceum Next Week.

Lyceum—"A Duel of Hearts."

appeared. It is the one play in a thousand that is human, vividly real, and emotional, and thrilling to the last degree, without the slightest touch of staginess, or melodramatic clap-trap.

Good comedy abounds, and counterplots and novel and contrasting incidents fill "A Duel of Hearts," with constant and changing interests.

The play as presented by Miss Taylor and the Ferris Stock company, is from the original manuscript of Mrs. John Davenport Lander, as arranged by Frederick Paulding and Maida Craigen, who starred in it with great success for several seasons. The experienced touch of the actor, wise in stage lore and dramatic values, is apparent all thru. When Miss Taylor played "A Duel of Hearts" in Milwaukee, she had the invaluable advantage of playing it with its principal adapter, Frederick Paulding.

Several stories are included in the bright and cleverly interwoven fabric of this great play. The principal theme is one of novel and appealing dramatic strength, and is the one from which the play takes its name, "A Duel of Hearts."

Unique—Continuous Vaudeville.

Josephine Coes is the headliner for the coming week at the Unique theater. She has a reputation for being one of the strongest descriptive singers in the amusement profession. The others scheduled for the week are Douglas and Gable, musical team; Corbitt and McBride, who appear in a comedy sketch introducing singing and dancing; and little Irene Mason, a graduate from the amateur class, is also to appear. Then there are Dexter, Beach and Leon, who give a high-class dancing specialty; also Lucy and Lucier, dancing artists. As usual, moving pictures will cut quite a figure at the Unique. The present week's entertainments do not close until Monday morning.

DEWEY—Utopian Burlesques.
T. W. Dinkins' famous Utopian Burlesque company will be the magnet at the Dewey next week. The present organization is said to be a remarkably strong one, and embraces many features new in this field of amusement. The program calls for two burlesques—"Broke and Broken," a travesty depicting the adventures of two Americans in hard luck who, as a last resort, impersonate two noblemen. Their endeavors to wed the daughters of a Cincinnati brewer furnish no end of laughs. The olio promises to be one of rare merit, and includes such capable performers as Valmore and Horton, singers and dancers; Mildred Stoller, one of the sweetest singers and most beautiful women on the American stage; Joe Madden and John W. Jess, assisted by

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JOSEPHINE COES. Descriptive Vocalist at the Unique Next Week.

How a Wise Dog Got INTO THE THEATER

H. A. D'Arcy, agent for "Me, Him and I," is a dog fancier. He trained the first pair of dogs used by W. T. Stevens, who for some years has been presenting dramas in which dogs are used showing marvelous intelligence. D'Arcy tells many good dog stories and here is one which is his favorite, as it has a theatrical atmosphere:

"One afternoon I had a company playing at the matinee performance. Two swell young ladies came to the door and following them a handsome setter. Of course the dog could not be admitted, and one of the ladies told him to go back home. The animal tried hard to get past the gate several times, but I succeeded in blocking his passage. He then settled down at the bottom of the stairs and watched me intently; time and again, when he saw a little rush of people, he tried to sneak by, but in vain. I suppose for more than fifteen minutes that setter watched and growled at me for not letting him pass. As I grew evidently struck him at last. He saw that everybody who passed the gate headed me a piece of paper. There were several empty envelopes lying in the lobby, the same being discarded by people who had secured tickets in advance. Eying me carefully, the beautiful animal picked up one of the envelopes and, timidly creeping up the stairs, offered me the small piece of paper in his mouth. Well, did he go in? I should say so. A dog with such intelligence can have a private box or parquette seat from any time."

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Why Do You Hesitate?

Others have made themselves independent by acquiring some of the wonderfully productive lands along the line of the Northern Pacific railway. The cheap rates are now in effect. Call at City Ticket office, 19 Nicollet House block. G. F. McNeill, agent.

The Last Settlers' Excursion.

Tuesday, April 25th, will be the last date the Northern Pacific will sell the one-way settlers' excursion tickets to points in Minnesota and North Dakota at the \$6 rate. Call at city ticket office, 19 Nicollet House block.

We repair pitch and gravel roofs—Carey Roofing after ten years' service perfectly sound and water tight. See W. S. Nott Co., Tel. 874.

UNDERLINED ATTRACTIONS

Auditorium—The most notable success in the new plays this season in New York was "Leah Kleschna," in which Mrs. Fiske and the Manhattan company will appear at the Auditorium May 18-19-20, with Saturday matinee. "Leah Kleschna" portrays the spiritual awakening of a girl thief, her repentance, and her ultimate happiness. Mrs. Fiske plays the part of the girl, and other artists entrusted with important roles are George Arliss, John Mason, Charles Cartwright, William B. Mack and the many others who appear in Mrs. Fiske's support this season at the Manhattan theater, New York. It has been many years since Mrs. Fiske appeared here, and the series of brilliant successes which she has scored in the interim will undoubtedly

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