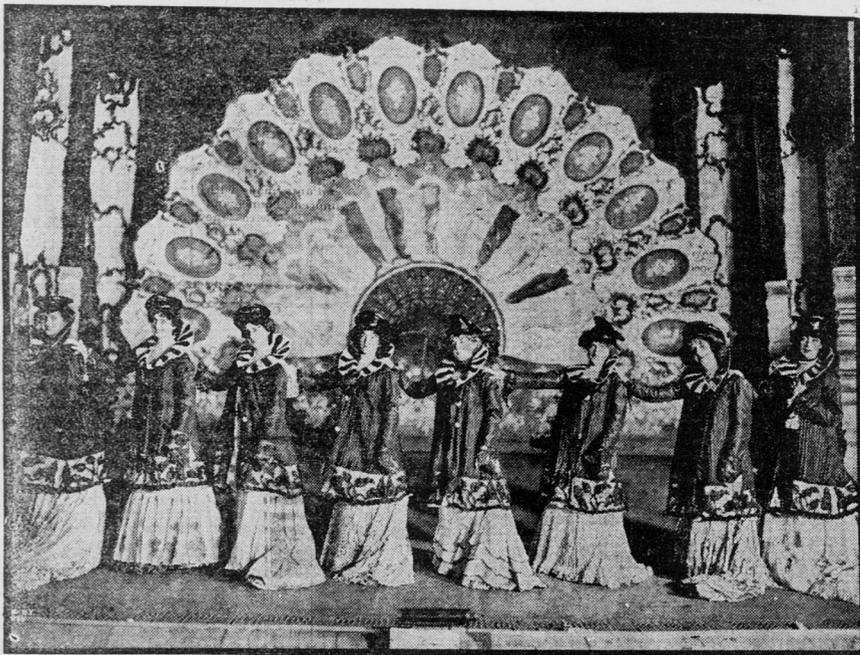




SCENE FROM "THE STROLLERS."



An Octette of Pretty Girls in "The Strollers" Company at Metropolitan This Week.

have made hits in other farce comedies, and the result is a performance calculated to please everybody. The company numbers thirty people and the chorus, which is bright and pretty, will be gowned in a picturesque manner.

Nellie O'Neil, who is well known as a capable interpreter of soubrette roles, is with the company and will not only play the leading part but will introduce the novel dance which has proven so popular. A number of other high class specialties will be introduced during the action of the play.

THE STAR.

Pulton's Jolly Grass Widows will be the attraction for the week commencing this afternoon. The curtain will rise on a merry French frolic in one scene called "The Widow's Wedding Night." The scene of the right light brings the performance to a close. This is a mingling of mirth and music, created for the purpose of merriment, and introduces some startling situations.

In the olio are the following acts: Monroe and Marshall, a fascinating pair of comedians; Gruet and Gruet, eccentric black face artists; Burkhardt and Moore, Hebrew character comedians; McFarland and Murray, Irish comedians and dancers; Wink and Mack, society grotesques, in their astonishing gymnastic creations.

SOME STRONG ATTRactions.

Richard Mansfield, Mrs. Leslie Carter and Others Billed at Metropolitan. Several of the most meritorious and celebrated attractions now before the public have been secured by Manager L. N. Scott for the closing weeks of the present season.

Wells Elisor in "When Knighthood is in Flower." Richard Mansfield in "Julius Caesar." Nat C. Goodwin. James Patrick Campbell in a repertoire. "Are You a Mason?" Nance O'Neill. Mrs. Leslie Carter in "Du Barry."

COMING ATTRactions.

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OPERA IN MINNEAPOLIS.

The Castle Square Opera company returns to Minneapolis this week for its final engagement in that city at the Metropolitan Opera house. The week is to open this evening with a sacred concert which will include Rossini's beautiful Latin hymn "Stabat Mater."

Beginning Monday night "Carmen" is to be presented and will be repeated at the Wednesday matinee and on Thursday and Saturday evenings. The alternate opera of the week is "Tannhauser," which will be on Wednesday, Wednesday and Friday evenings and at the Saturday matinee.

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THE GRAND.

Fun is the keynote of "Bolivar's Busy Day," which is the attraction at the Grand this week, commencing tonight. The author, George Totten Smith, started out to fit Billy B. Van with a vehicle that would enable him to display his talents, and he is credited with getting up a very funny farce comedy while doing this.

The leading part, played by Mr. Van, is said to be full of humor and gives him full scope for the introduction of his novel specialties. He is surrounded, it is said, with a company of experienced and capable people who

the Grand, announces the appearance here of Al H. Wilson, the well known German comic comedian, and singer. Mr. Wilson is appearing this season in a brand new romantic play by Sidney R. Ellis, entitled "Princess of the East."

A drama that has caught the public fancy is the play of New York, entitled "The Little Church Around the Corner," which is being presented in the April bookings at the Grand.

The latter part of April will witness the appearance at the Grand of Whitaker & West's production of the melodrama, "Not Guilty," "Janice Meredith," "When the Bell Tolls," and "A Gambler's Daughter" are among the May attractions at the Grand opera house.

DRAMATIC GOSSIP.

Miss Margaret Anglin will be starred by Charles Frohman next season. Henrietta Crosman is now on her way West playing her success, "The Sword and the King."

The musical comedy to succeed "A Chinese Honeymoon" when it ends its long run in New York will likely be called "The Little Church Around the Corner," by Raymond Hubbell and Addison Burkhardt. Western young men who are new in the field.

It has been pointed out as an odd fact that many musical comedies brought out in New York this season every one has been a success, while on the other hand very few of the spoken dramas have turned out failures.

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AMUSEMENTS. To-Night ONEWEEK METROPOLITAN L. N. SCOTT, Manager. ONEWEEK. NIXON & ZIMMERMAN PRESENT THE MARGUERITA SYLVA COMPANY POP. MAT. WEDNESDAY 25c, 50c, 75c, \$1

MARGUERITA SYLVA THE STROLLERS IN GEO. W. LEDERER'S MUSICAL PLAY. IN A MIRTHFUL, MUSICAL WAY. With a Cast Which Includes George C. Boniface, Jr., Neil McNeill, Dorothy Huntington, Lou Middleton, D. L. David Torrence.

METROPOLITAN THIS WEEK MINNEAPOLIS HENRY W. SAVAGE PRESENTS GRAND OPERA IN ENGLISH BY THE CASTLE SQUARE OPERA COMPANY TONIGHT—Grand Sacred Concert, including Rossini's "Stabat Mater" Full Strength of Entire Company.

GRAND AND ALL THIS WEEK JACOB LITT, PROP. THE L. HAYS, MGR. A Rib Tickler—Fino For the Ladies—BILLY B. VAN AND NELLIE O'NEIL

"BOLIVAR'S BUSY DAY" One Laugh Two Hours and One-Half Long. -30- PEOPLE -30- WEEK OF APRIL 5 Last Season's Big Sensation AT CRIPPLE CREEK

NELLIE O'NEIL. Refused to consider the little people of the play, and confined his thrusts to the great. He was not always right, but he was always interesting.

STAR THEATER. Matinee Daily Evenings at 8:15. Matinee Today—All Week. Biggest Show of the Season Seats 10c

JOLLY GRASS WIDOWS 20c Ladies Matinee Friday 30c

season in his career as a star actor. On the other hand, it isn't an easy matter to unload a London theater when one has gone through the formality of playing his signature to a lease, and the chances are that Mr. Willard will have to abandon the idea of remaining on this side for next season.

Miss Frances Aymar Mathews, of Brooklyn, late novelist and now playwright, is going on the stage. She announced her intention to William A. Brady, who is producing her recent play, "Pretty Peggy," and freed him for a part. She has quite made up her mind to devote all her energy to playwrighting in the future, so she wished a more practical experience with stage requirements.

Mr. Brady is going to produce a new play of hers, as yet unnamed, next fall and in this she will make her debut. Miss Mathews is particularly fortunate in this, for she will thus have the rare privilege of writing her own part to suit herself. In fact the part is all written now.

You see, she explains, "I was never any good at remembering lines, so I have made for myself a part that will not tax my memory. I am to be the wife of a man named Tommy, and shall follow him about wherever he goes. My only line will be the one word 'Tommy,' but that I shall repeat at frequent intervals, with various inflections, to express scorn, indignation, affection and command. So all I shall have to remember will be my chief features, and his repertoire he will make more money than in any previous

It is reported from New York that E. S. Willard has been keeping the cable sizzling for the past ten days in the effort to cancel his next season's lease of the St. James theater in London. This is due to the marked success which has followed Mr. Willard's production of "The Outlaw," adapted by Mr. Parker from Alfred Capus' French drama. "La Chanteuse de St. Omer." His contemporary writers, in these degenerate times, we have only the stable field. His contemporary writers, in these degenerate times, we have only the stable field.

Tim Murphy has found his tour so completely profitable that he has decided to extend it by a spring season, which will keep him at work very much longer this season than usual. His tour does not extend to the principal Louisiana and Texas cities; then he comes North via St. Louis, Kansas City, Omaha, St. Paul and Minneapolis. From this city he touches the principal points in an almost direct line to New York city. Mr. Murphy will appear in "The Carpetbagger" at the Metropolitan.

Melodrama will again hold the boards of the Grand following the engagement of "Bolivar's Busy Day." In the shape of that Western play, "At Cripple Creek," will be presented at the Metropolitan and last week with marked success last season and was voted by those in a position to judge as one of the best melo-dramatic offerings of the year. Its story is unconventional, its action brisk and its humor well presented. It is being introduced to brighten its more serious phases. The scenes are laid in a small mining town in Colorado. The locale of the play allows a deal of latitude for scenic elaboration and the management has it said, given the play an adequate scenic production.

those 200 Irishmen should be applauded. There is a limit even to farce comedy, so called. This one in particular is remembered as a flagrant exhibition of horse play, devoid of one gleam of wit and destitute of the slightest excuse for its existence.

While the strenuous reception accorded this exasperating creation upon this occasion is not to be encouraged, in the interest of law and order, the spirit that prompted it is to be commended. If a few more of the insane creations of this class, which, thank goodness, are fast dying out, could be subjected to such heroic treatment upon their "first nights," the people might be spared a sore affliction, that even the balm of "popular prices" fails to soothe.

This incident naturally suggests the question of the right of an audience that has paid to witness a theatrical performance to express its disapproval, as well as its approbation, of play and players.

It may very properly be urged that it is impolite for an audience to audibly indicate its displeasure. To "sit in solemn silence," as Gilbert put it, ought to suffice as an unanswerable condemnation of a poor performance. But why? To say it is impolite for an audience to hiss is to deny that audience's right to a positive and timely expression of its opinion. Indeed, the custom in the European theaters of hissing unsatisfactory plays and players has much to recommend it.

In the first place, it is a spontaneous and honest expression of the people, as distinguished from the professional critics, for whom the play was not written. In the next place, it is the pronouncement of an immediate verdict, relieving all suspense of author or actor, and free from all taint of corrupt influence.

If the custom prevailed in this country, what a load of responsibility would be lifted from the shoulders of the newspaper critic, doomed to "write about the show" the same night. If the show was bad, he could escape all personal liability by simply recording how many times and at what points the audience hissed. If the critic happened to be bad, as is occasionally the case, he could easily retreat behind

the guise of a mere reporter, a guise, by the way, that supersensitive managers would prefer all critics to assume. For they insist that a man whose entire study has been plays and players should never venture his own opinion. If "the unskillful laugh" what business have the "judicious to groan?"

It is an amusing thing to contemplate this attitude of the manager toward the manager thinks should be consecrated and dedicated to "writing up" his show.

"I have seen a great many plays better than this I have seen this play presented far more effectively than it was last night. I thought the performance very lame," says the critic.

"I admit the performance was rotten," rejoins the manager, "but the audience didn't seem to think so. Didn't you hear the people laugh and applaud? Don't you remember those encores? What right have you to stick your opinion into the newspaper and simply tell how the audience took the play, and let it go at that?"

If the manager had his way the critic's occupation would indeed be as far gone as Othello's after he had listened too credulously to Iago.

But there is another side to the story and likewise to the manager. He stands sponsor for a superior play and players. He gives the public a "genuine dramatic treat." The critic, if he deserves the title, says so in his paper. Everybody whose opinion is worth anything agrees with him.

How pleasant things are all around, to be sure! The manager applauds the critic for his keen sagacity and applied preceptive judgment, for managers are human and grateful. But how about the critic's duty? Was he not bound to praise a meritorious performance? If he does not he is either dishonest or incompetent. That the press is now and then afflicted with one or the other affords no argument against the qualified and sincere reviewer of theatrical attractions.

In a word the situation is this: The critic's proper function is that of a judge of the merits of the manager's offering to the public. The manager wants the judge to charge the jury to find a verdict in his favor for as many thousand dollars that the theater will hold.

That is why it is so refreshing to see the jury find a verdict while the testimony is being given, as it did in the case of "McFadden's Row of Flats." —Fred G. Hunt.

the diamond necklace to its rightful owner and take a joyful departure.

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