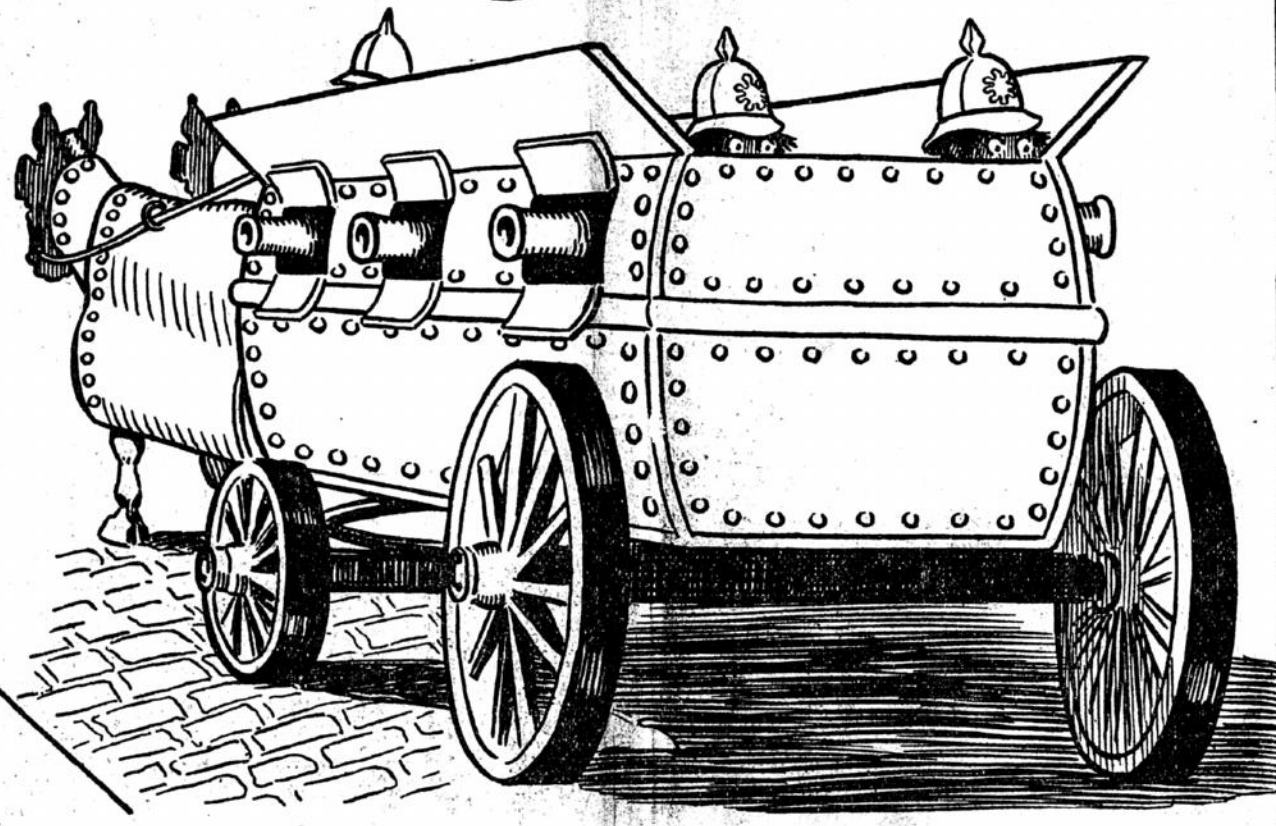


SATURDAY EVENING, OCTOBER 4, 1902.

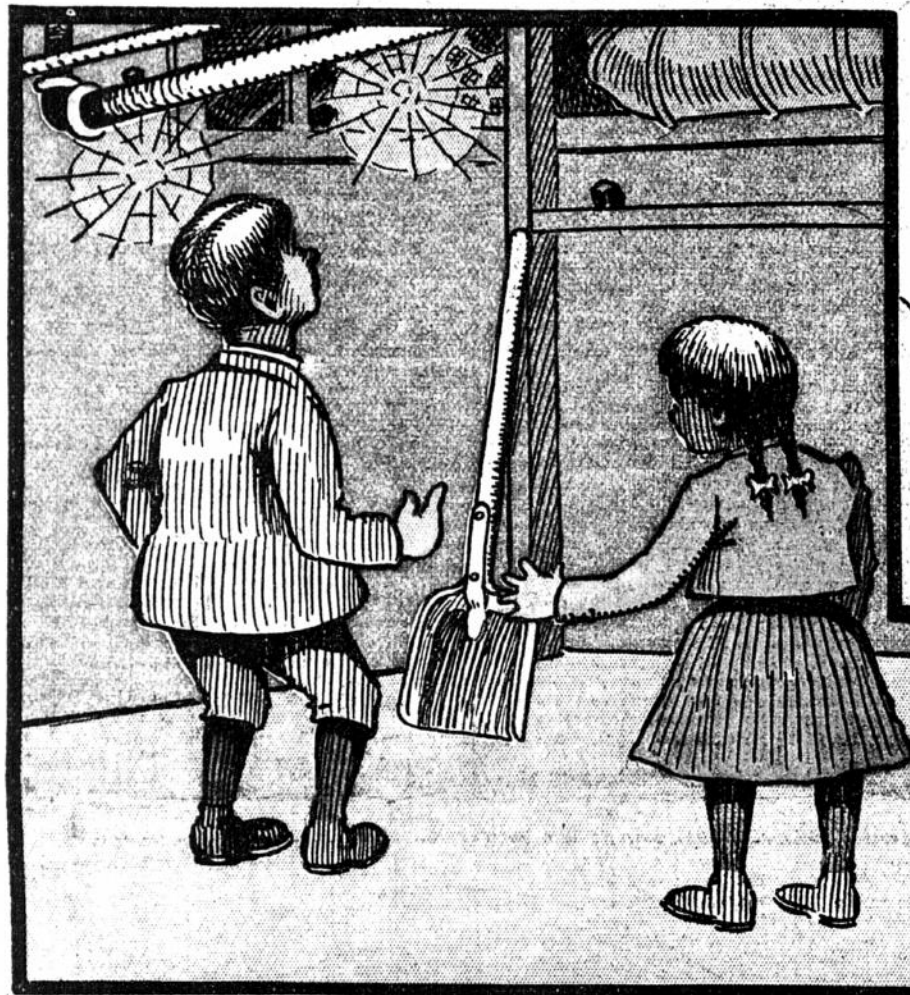


Bridget will have to know the combination to the safe in order to get coal.

What we may expect if the price of coal goes higher.



If coal is to be transferred, precautions must be taken against highwaymen.



The children will be urged to play 'I spy' down where last year's coal was kept.



Anthracite engagement rings will soon become popular.



Counterfeiters will turn their attention from money to hard coal.

THE THEATERS

BILLS OF THE WEEK

At the Metropolitan—
First Half—Kelcey & Shannon in "Sherlock Holmes."
Second Half—"The Sultan of Sulu."
At the Bijou—
Mason & Mason in "Rudolph and Adolph."
At the Lyceum—
Ferris Company in "Lost Paradise."
At the Dewey—
World Beaters' Burlesquers.

Kelcey & Shannon in "Sherlock Holmes." The appearance at the Metropolitan the first half of next week of Herbert Kelcey and Effie Shannon in William Gillette's stage version of Conan Doyle's famous detective stories "Sherlock Holmes," is an event of more than passing notice. It will mark one of the most important engagements to be played here this season and as such, is attracting widespread attention.

As artists, Kelcey and Shannon stand in the front rank. This standing they have maintained by upholding a high standard and their appearances everywhere are acclaimed by those who admire the best in dramatic art. "Sherlock Holmes" has enjoyed the distinction of having been played continuously for ten months at the Lyceum theater, London, and for over 300 nights at the Garrick theater, New York, and will be presented here with the original London and New York scenic and electrical surroundings. "Sherlock Holmes" triumphs as a play has surpassed his popularity on the book shelf and in the library. The feature that Conan Doyle lent to his detective stories was the charm of humor. The typical detective of fiction always lacked this characteristic. "Vidocq," "Monsieur Lecoq," and "Hawthorne," are all solemn as owls. Sherlock Holmes, however, has a keen sense of the humorous side of things and never takes himself too seriously. Like the heroes in the revival of the romantic drama, Sherlock Holmes is a humorist as well as a hero. That, possibly, has much bearing on his lasting popularity.

George Ade's "Sultan of Sulu." Unusual interest is taken in the engagement of George Ade's merry musical satire, "The Sultan of Sulu," coming to the Metropolitan next Thursday night for the rest of the week, with a Saturday matinee. As a humorist Mr. Ade needs no introduction, and the enormous success of his opera in Chicago caused it to be widely advertised wherever the "Fables in Slang" man had ever been heard of. Mr. Ade's clever "Artie" stories, and his breezy "Fables" have made him one of the most popular western writers.

The plot of the opera is based on the American "benevolent assimilation" of the Sulu sultan. The action teams with incidents in which figure the Sultan's pretty wives and Uncle Sam's expedition of soldiers, marines, commercial men and

Boston schoolmams. Both in its comedy features and its tuneful music, "The Sultan of Sulu" is the merry successor of "King Dodo." Manager Savage is credited with having been even more generous in extravagant outlay for the Ade-Wathall opera than he was for "Dodo." In addition to the brilliant cast he has provided a beauty chorus picked from his different organizations, while the scenic investiture is said to be the most splendid ever turned out of the Barridge studios. The costumes and scenery are both from designs by the famous cartoonist, John T. Mc-

fred G. Wathall, a new composer. The score contains twenty-four numbers, a dozen of which are credited as song hits. Including: "Since I First Met You," a companion piece to "The Bumble Bee" in "King Dodo"; "My Sulu Lulu Loo," "Della," "Smiling Isle," the Sultan's "Cocktail Song," "If I But Knew," and "Engaged."

In the company are a number of favorites, among them being Frank Moulton, who has made a hit as Ki-ram; Maude Lillian Berri, prima donna of last year's "Princess Chic"; Temper Saxa, the English baritone; Gertrude Quinlan, who plays the Sulu soubrette; Robert Lett, Fred Frear, Blanche Chapman and Charles Giblin. Manager Savage has furnished his Castle Square orchestra, and the presentation will be given here exactly as it



MISS EFFIE SHANNON

Who Appears in "Sherlock Holmes" at the Metropolitan To-morrow Night.

Cutcheon, who with Mr. Ade spent several months in the Philippines.

Mr. Ade's libretto is declared the brightest yet turned out by an American author, and the lyrics are said to challenge comparison with the best Gilbertian effort. The book fairly teems with Adeline's and the tuneful music, that so caught the fancy of Chicago music lovers, is by Al-

fred G. Wathall, a new composer. The score contains twenty-four numbers, a dozen of which are credited as song hits. Including: "Since I First Met You," a companion piece to "The Bumble Bee" in "King Dodo"; "My Sulu Lulu Loo," "Della," "Smiling Isle," the Sultan's "Cocktail Song," "If I But Knew," and "Engaged."

The two eccentric German comedians, Dan and Charles A. Mason, will appear as co-stars for the first time in Minneapolis at the Bijou to-morrow afternoon, presenting their musical and farcical com-



ROSE TRUBONN BESSIE PHILLIPS ZADARA PORTER
Three Girls with the Mason and Mason Company, Presenting Rudolph and Adolph.

edy "Rudolph and Adolph." Their entertainment is not intended to supply pabulum to minds craving enlightenment on the deepest psychological subjects, nor does it present a social problem for dramatic solution; it is projected rather as a pleasing mélange of fun, frivolity, dance and song concerts. For five years this style of entertainment has been popular in New York. The Mason and Mason entertainment is intended to amuse rather than to instruct, and they desire to add to the gaiety rather than to the wisdom of the nation. "Rudolph and Adolph" is a farce by Miss Bessie Phillips, a most vivacious actress, who has been here with the Broadhurst farces. Why Smith Left Home, and Charles Mason has been seen here in farces with Kelly and Mason. The supporting company is above the average. The feminine contingent is headed by Miss Bessie Phillips, a most vivacious soubrette. She made her debut with the Bostonians about five years ago. Miss Zadora R. Porter is the prima donna of the company. This is her first road tour, but by no means her debut in musical comedy. For the past three years she has been singing leading roles in prominent Broadway productions. Miss Porter is young and handsome and possesses a sweet voice of great compass. Rose Trubonn will be seen as Mrs. Adolph, Magda Henry Foy as Mrs. Rudolph and Nellie Maskell, the well known character actress, who has been here with the Broadhurst farces. Walz and Ardelle will introduce their clever musical travesty, and Robert R. Mark will be seen in his original Hebrew characterization. Indisputable to the entertainment several clever singing numbers will be introduced by the company and chorus, including "Slavery as Co-stars for the first time in Minneapolis at the Bijou to-morrow afternoon, presenting their musical and farcical com-

Where the Wurzbarger Flows," "Deutsche Lieder" and "The Wacht am Rhein."

Ferris Co. in "The Lost Paradise."

For the week commencing to-morrow evening, with matinees on Tuesday, Thursday and Saturday, the Ferris Stock company at the Lyceum will present "The Lost Paradise," by Henry C. DeMille. "The Lost Paradise" is a story of powerful heart interest, dealing with the question at issue between capital and labor, and revealing in its incidents the beauty of a perfect love as well as teaching a lesson in patriotic duty. The play is in three acts, and the story is as follows: Andrew Knowlton, the proprietor of a large iron works near Boston, has a lovely daughter, Margaret, on whose birthday the play opens. Many fine presents are bestowed on the young lady, and among others a magnificent diamond necklace from her father. The fact develops that, in order to maintain his daughter in luxury, Knowlton has kept all his workmen at starvation wages. On this day he agrees that his daughter shall marry Ralph Standish, the son of his former, but now dead associate, and agrees to take him into his business. In the meantime another manly, determined young fellow appears and informs Knowlton that the mill hands must have an increase of 15 per cent. The young man is Reuben Warner, Knowlton's trusted superintendent. Warner has loved Margaret since she was a child and tells her so. For having dared to aspire above his station socially, she gives him a stinging rebuke. Warner discovers in an old diary that Ralph Standish's father, whose protegee he has been, was the inventor of the dynamo, which is making Knowlton rich, but which really belongs to him (Warner) through a bequest from Standish. The Knowltons are in his power. He can crush them and free his fellow workmen. But he loves the daughter and hesitates. He subsequently destroys the diary. He is seen doing so by Nell, a crippled working girl, also by Standish, and is at once accused of theft. Desiring that Margaret should not know that all her father's wealth is profit from an in-



MAUDE LILLIAN BERRI,

Prima Donna, Who Plays the American Girl in George Ade's "Sultan of Sulu," at the Metropolitan the Last Half of Next Week.

vention belonging to him, Warner remains silent and permits her to believe him a thief. Then there is a strike at the works. Warner champions the working people and demands their rights. Margaret falls desperately in love with this hero. She finally shakes off Standish and sets about to win the man of her heart. She prevails upon her father to meet the men's demands, and the strike is declared off.

Through Nell the truth about Warner comes out and the play ends with Warner's and Margaret's engagement. Among other good things booked for the early season at the Metropolitan are "The Burgomaster," Ezra Kendall in "The Vinegar Burgomaster," William H. Crane in "David Hiram," "The Peppercorn," and E. H. Southern in "If I Were King."