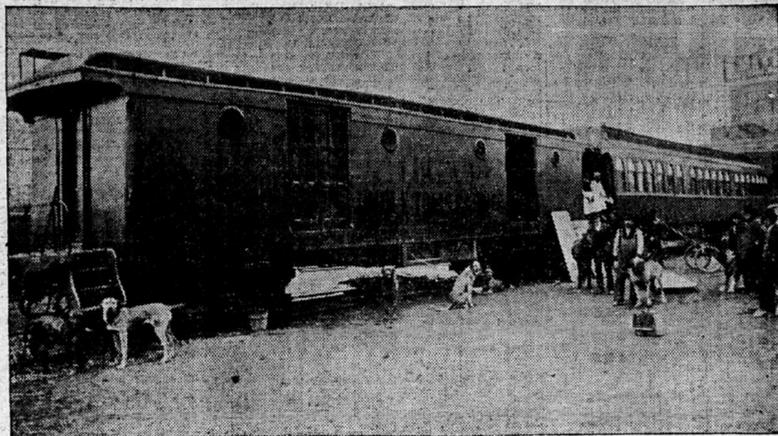


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EVA, ELIZA AND MARKS IN TRAINING HERE

An "Uncle Tom" Tent Show Now in the Process of Construction in Minneapolis—Members of the Company "Double Up" in Multitudinous Capacities.



TRAVELING HOME OF THE "TOM" TROUPE.

The same keen business management, actors, canvassmen, business agents and the ticket-sellers and takers. The show which has been outfitting in Minneapolis this week carries almost seventy-five people, including...

"Tom people are getting ready for the pike." To the uninitiated this ambiguous statement means little, but to those in the know it conveys the sentiment that the Uncle Tom's Cabin show is getting ready for the annual tour. The fierce Siberian bloodhounds have been hauled from their winter kennels and treated by veterinarians for the distemper and mange, and Eliza all over the country have been climbing stairs and skipping ropes to get rid of surplus tissue. A fat Eliza rolling over floating ice and chased by man-eating hounds at ten, twenty and thirty would be a violation of the conventions which no manager would stand for—not for a minute. The biggest Uncle Tom's Cabin show in the business is just now fitting out for the season in Minneapolis. This is headquarters for the Wilharts & Smith's Premier Uncle Tom's Cabin company and it takes two cars to carry the hounds, Little Eva, Simon Legree, Toppies, tents, seats and those who follow the "thespian life and double in brass." "Tom people" travel in style. They have at their disposal a private sleeping and dining car. This car is the perambulating home of fifty-two people, including the colored folks who wear white coats and silk ties in the parade, peel potatoes and wash dishes, show up in a cotton picking scene, weep with gusto at the death of diminutive Eva, and cut pigeon wings at the concert which follows the show. They also act as the "gentlemanly ticket-sellers who will now pass among you," and make themselves generally useful when not otherwise employed. Nothing but wind and water can beat the managers of an Uncle Tom's Cabin show out of getting the money. From the minute the band begins to play in the village street, people begin to dig down in the weasel skin for the price of tickets. It is a show which never becomes old to the masses, and no matter how dull the theatrical season may be, "Tom people" are prosperous. There has been hustle and bustle about the railroad tracks at Fourth avenue N and Fifth street this week. The two big cars belonging to the Minneapolis promoters have been repaired and scrubbed until they shine like Uncle Tom's countenance. Trucks have been hauling in load after load of canvas for the big tents and scenery, seats, dogs, ponies, trombones, actors and actresses, and all that goes to make up the traveling village, have been in evidence. The bloodhounds have been consistently tried to bite the leg of every loafer they could reach, and the Shetland ponies have tried to kick the sides out of the car. Marks came near meeting his finish while assisting to feed the pups, and Miss O'Neil sat on the car steps and made goose-like eyes at the manager. All was hurry and bustle. Seriously speaking, the Uncle Tom business has come to be regarded as much of an investment as the playing of stocks and bonds. City people smile at the old play, but it takes cold cash and a lot of it to put a big show of the kind on the road. It is a miniature circus these days and demands

AT THE THEATERS

BILLS OF THE WEEK.

- AT THE METROPOLITAN— First Half "The Silver Slipper" Second Half Fritz Scheff in "Babette" AT THE BIJOU— Al H. Wilson in "A Prince of Tatters" AT THE LYCEUM— "A Runaway Match" AT THE DEWEY— Rose Hill English Folly Company

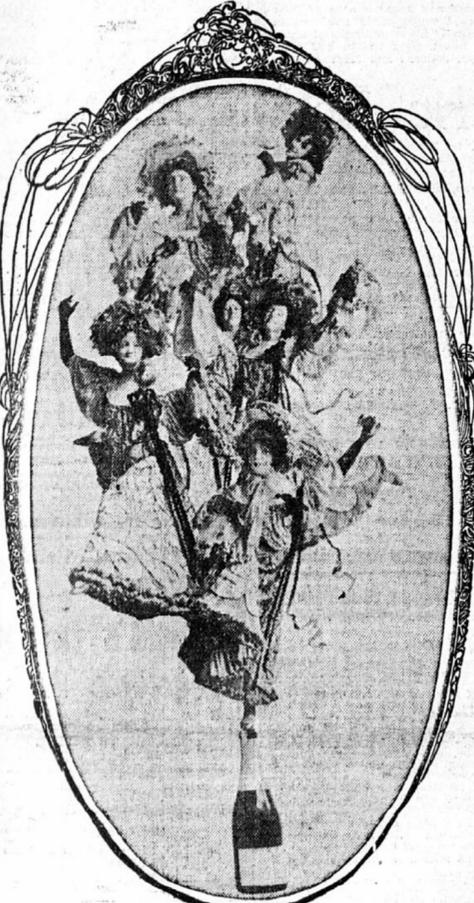
Metropolitan—"The Silver Slipper." "The Silver Slipper," with its dazzling scenic and lighting effects, expensive gowns and costumes and a cast that would be hard to duplicate, will be seen at the Metropolitan commencing Sunday, May 1, for four nights and Wednesday matinee. Musically, it is strong, there being twenty-five musical numbers in all, many of them of the whistleable kind that quickly become popular. One number in particular that will be bound to stand out very strong is the "Four-and-Twenty Little Men," sung by Ann Tyrell, assisted by a chorus of twenty-four women and twenty-four men. This song is novel in effect and is a catchy tune. The twenty-four men taking part are seated in chairs arranged in a line.

especially for this dance. The dance is whirlwind like, the dancers kicking, whirling and dancing about in a madcap and "Frenchy" way, but in a manner that is entirely inoffensive. The company numbers 125 people, headed by the German comedian, Sam Collins.

Metropolitan—Fritz Scheff in "Babette."

Fritz Scheff comes to the Metropolitan opera house Thursday, May 5, for three nights and Saturday matinee. Miss Scheff is good looking, has a beautiful voice and can act a combination of essentials for the light opera stage that could hardly fail.

Miss Scheff will appear at the Metropolitan in a composition by Victor Herbert and Harry B. Smith, entitled "Babette." It is a real, good, old-fashioned comic



THE CHAMPAGNE DANCERS.

In "The Silver Slipper," at the Metropolitan, May 1, 2, 3, 4.

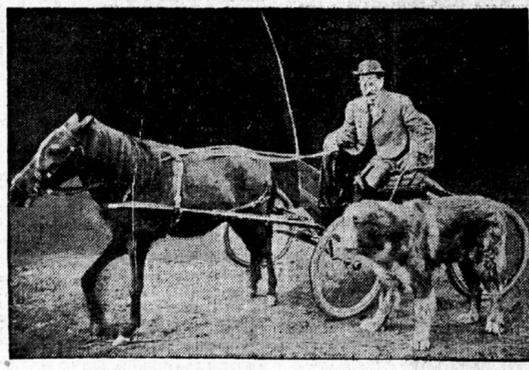
line across the stage. In the last verse, twenty-four women richly attired in evening gowns, appear behind the chairs, and the exit of this chorus of forty-eight in cotillon-like effect is quite unlike anything ever seen in a musical play.

Like the "Tell Me, Pretty Maiden" sextette that added so much to the fame of "Florodora," by the same authors, the number "Come Little Girl" is sung by six young ladies and six young men, and is, if anything, even more elaborately costumed than the other.

Other musical numbers that are sure to quickly become popular favorites are the topical songs, "Never Had to Work," "The Girl You Love," "The Baby with the Dimple and the Smile," "A Girl Wanted There," "You and Me," "Soldiers of the Army," "To-night's the Night," "Tessie, You Are the Only, Only," "Two Eyes of Blue," "She Didn't Know Enough About the Game" and "Zanzibar." The sensation of the play will be found in the "Champagne Dance," in which six young women in black embroidered dresses and six young men gowned as waiters participate. The girls are considered the best dancers in George Edwards' London Gaiety theater, and were brought to this country under contract to Mr. Fisher

opera, with the funny man let loose at judicious intervals. The music is of a higher order than the usual musical comedy, and the cast surrounding the star includes Eugene Cowles, who sings from his boots upward; Louise Harrison, as prime lester; Josephine Bartlett, as a virago; Ida Hawley and Richie Ling. Then there is a chorus of seventy-five.

The story of "Babette," like all comic opera stories should be, is of the romantic type. It concerns Babette, a letter-writer of a village near Antwerp, in the days of Spanish supremacy in the Lowlands, at a time when the native characters leave their village to reach the court of France. Babette is a sincere patriot and upon discovery that Baltazar, a Spanish agent, has been charged with the delivery of a message from the King of Spain to the French ruler, she at once undertakes to frustrate the plan. Assisted by her father, with Mondragon, a soldier of fortune and her lover, Marcel, a painter, she contrives to induce Baltazar and his daughter, Violette, both of whom are stage-struck, to change raiment and appear in the guise of strolling players. Babette and her assistants, of course, proceed to masquerade as the emissaries of Spain, and by her native Babette captivates the French monarch's fancy, and when her



LITTLE EVA'S PONY AND PET NEWFOUNDLAND.



TWO OF THE ADAPTABLE "TOMMERS."



THE FIERCE SIBERIAN BLOODHOUNDS THAT CHASE ELIZA.

associates are arrested as conspirators she quickly secures their release.

Bijou—Al H. Wilson in "A Prince of Tatters."

A jolly event will be the appearance here next week at the Bijou opera-house of Al H. Wilson, the golden-voiced singer, in "A Prince of Tatters," a tale of old New York by Sidney R. Ellis. In the character of Prince Hugo von Reppert, Mr. Wilson's delicate humor is forceful at all times, and he can grow pathetic when occasion demands with charming tenderness. "A Prince of Tatters" tells a most interesting story; and its situations are well conceived and executed.

Altho this is only Mr. Wilson's fourth season as a star, he has proved beyond a doubt that he hereafter is to be accounted among the best-paying and best-appreciated players who come to this city. No more delightful dramatic treat will be offered this season than his presentation of "A Prince of Tatters."

The company supporting Mr. Wilson includes many names well and favorably known, among whom are Fanny Bloodgood, Florence Stover, Jane Farrell, May Burt, Ross O'Neal, James Devine, C. A. McMullen and little Bessie Burt.

Mr. Wilson will sing six new and catchy songs—"My Old Pipe," "The Jolly Rover," "Schmitzbank," "The Winding of the Yarn," "Memory" and "Whispering Breeze."

The usual Wednesday and Saturday matinees will be given.

Lyceum—"A Runaway Match."

Commencing with a performance tomorrow night, May 1, the Ferris Stock company will inaugurate a week of farce with "A Runaway Match," from the pen of Mark E. Swan, whose "Brown's in Town" and "Whose Baby Are You?" so delighted Lyceum audiences a short time ago. Like all of Mr. Swan's plays, the plot utilized as the basis for this continuous laughter in "A Runaway Match" is original and clever; its dialogue is witty, direct and bright; the situations are humorous and exciting to an extreme.

Skinner is to present in "Babette" at the Metropolitan May 5, 6, 7.

Skinner is to present in "Babette" at the Metropolitan May 5, 6, 7. "My Girl Leave Home" comes to the Bijou for a week's engagement following Al H. Wilson. "Al W. Martin's big spectacular revival of 'Uncle Tom's Cabin' will appear at the Bijou in the near future.

Following "A Runaway Match," the Ferris Stock company will be seen in Fred Graham's comedy drama, "My Jim." Dick Ferris will have his first American stage representation in Milwaukee, Thursday, May 5.

Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde" will follow "My Jim" at the Lyceum.

There will be numerous specialties introduced during the action of the play; the settings will be adequate and appropriate, and, all in all, it will be one of the best presentations of farce this company has or will be seen in for some time.

Dewey—Rose Hill English Folly Company.

At the Dewey next week will be seen Rice and Barton's Rose Hill English Folly company. Any attraction with which the names of Rice and Barton are associated is 24-karat in quality and up-to-the-minute in style, and the Rose Hill company is one in which they take particular pride. The burlesque, "The Baby Trust," and "A Peep Behind the Scenes" have been entirely elaborated and will be presented with an augmented cast by George W. Rice, the quaint comedian, Frankie Haines, the clever comedienne, Thomas and Watson, the eccentric character comedians, and Jennie Gulchard, are prominent among the members of the company, and are assisted in the burlesques by a chorus of twenty pretty girls.

The vaudeville portion of the bill is furnished by Grace and Burnett, sketchists; the Baber Sisters, singers and dancers; the Hughes Musical Trio, expert instrumentalists; Nolan and White, in a comedy skit; Wolf and Milton, marvelous acrobatic stars; the Wilson Trio, German character vocalists, and Katherine Rowe Palmer, the favorite little dancer.

FOOTLIGHT FLASHES.

The coming engagement of E. H. Sothorn at the Metropolitan for three nights and matinee commencing Monday, May 9, will give theatergoers the opportunity to witness the magnificent production of Justin McCarthy's miracle play, "The Proud Prince." Mr. Sothorn's impersonation of his most ambitious dramatic effort, his creation of the character of Robert Fitz, Sothorn has made a superb production of "The Proud Prince." Over 150 people take part and there are fifty-two musical numbers of Wagnerian solidity. There seems to be a diversity of opinion as to the title to be given to the new play which Otto



FRITZI SCHEFF.

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ANNIE MULLEN-DUNN.

Rice & Barton's English Folly Company, Dewey Theater.

CLEVER THESPIANS TO HELP PRESS CLUB

The Program to Be Given Next Friday Afternoon Will Fairly Blaze With Stars.



MISS ANNE TYRELL.

Silver Slipper Company.



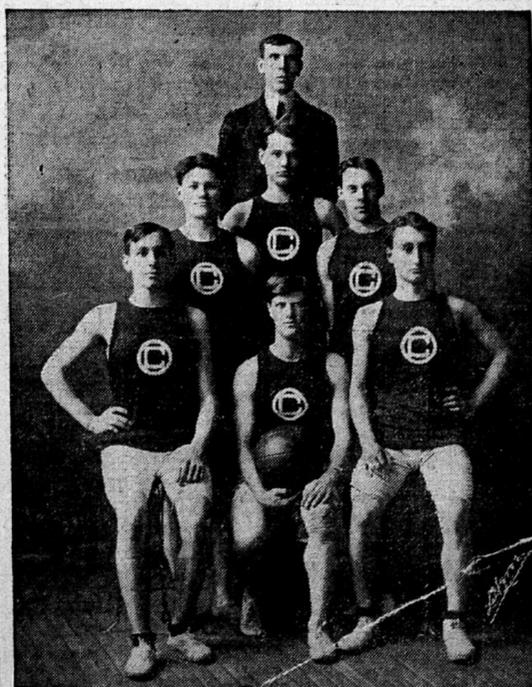
LOUIS HARRISON.

With Fritz Scheff in "Babette."

Miss Anne Tyrell, a star of the Silver Slipper constellation, will be one of the leading entertainers at the benefit entertainment to be given by the Press club of Minneapolis at the Metropolitan theater next Friday afternoon. The press of the country has been unstinted in its praise of Miss Tyrell's cleverness. She has consented to sing "The Girl You Love," assisted by the full chorus of the Silver Slipper company. The complete setting for the song will be given at the matinee just the same as in the regular performances of the opera. This promises to be an exceptionally fine number.

Louis Harrison of the Fritz Scheff

CENTRAL HIGH SCHOOL'S CHAMPION BASKET-BALL TEAM



Left to right, front row, Whitmore, Martin (captain), Thomson; second row, Duffy, Jones, Grinnell; top, McAllister (manager).

AL. H. WILSON, The Golden-voiced Singer and Comedian, at the Bijou Next Week.