

THE  
IDEAL SCRAP BOOK



## CONDITIONS IN THE SOUTH.

(Described by WILTON LACKAYE.)

Fresh from a trip through the south, embracing 8,700 miles in a little over five weeks, Wilton Lackaye, the distinguished American character actor, himself an ardent southerner, says: "The strides that the south has made in two years are almost miraculous. The amusement thermometer is the best indication of the conditions of a city or a state, and never before in my travels have I seen so many evidences of real prosperity."

Mr. Lackaye started south early in October, and jumping rapidly from city to city, has traveled through the following states: Missouri, Illinois, Indiana, Kentucky, Tennessee, Alabama, Georgia, Florida, Louisiana, Mississippi, Texas, Arkansas and back into Kentucky. In these states the principal cities have been visited, and days spent on the trains in a study of the country. Referring to many particular instances of prosperity, Mr. Lackaye said:

"I think that the best state in the Union, from the standpoint of the community as a whole, is Texas. In that state I see remarkable rapidity of development. North, south, east and west, Texas, every city, every hamlet, seemed to be happy and contented. That, too, with the worst cotton crop they have had in twenty years. In southeast Texas, the rice crop is over 100 per cent. larger than two years ago. Galveston shows that its imports and exports make it one of the most important shipping points in the country. They never talk of the flood there now. The sea wall is a beautiful sight and the engineers are rapidly elevating the whole city some twenty feet above the sea level. Houston is from a commercial viewpoint the best city in Texas. Money is plentiful in Texas, and good laws, and particularly good law-makers make life for the trusts far from serene. The result is that the small man can get into competition without being squeezed out. San Antonio, the city that makes every actor crave for the power to play a one-life stand, seemed happier than ever. In five years, hundreds of Bermuda onion farms have been developed within a radius of twenty miles of that city. They are proving veritable gold mines. I was a guest of the International Club, the object of which is to accentuate the present good feeling between the American and the Mexican, and to improve the business conditions on the border. As the guest of the secretary, Mr. Shepherd, an old Pittsburg newspaper man, I was astonished to note the increase of the trade in two years between the two countries.

"Fort Worth shows the best evidence of business growth. The streets are as busy as around the City Hall, New York City. The people there are mainly of the working classes, embracing much foreign labor. The stockyards are the largest in the south. Fort Worth is not the cleanest or the sweetest city in Texas, but it is the busiest. The pride of the Texan is Dallas, and rightfully so. Without wishing to flatter the people of that city, to me Dallas represents the best of Texas. The citizens of Dallas are well read, cultured and seemingly a little above their neighbors. The Dallas Commercial Club is an institution devoted primarily to the development of the city, and is only hampered by the fact that years ago the people refused several of the railroads the right to build terminals there. Now they feel the effects of their foolishness.

"In Alabama, Georgia, Louisiana, Mississippi and southern Tennessee, the cotton crop is excellent. The people seem to have thrown off the lethargy which bound them for so many years. Labor, while colored, is well paid, and the negro is more willing to work than he was years ago. The labor question is still a vital one, but I imagine that Horace Greeley, if he was living today, would say, 'Go south, young man.' The sugar plantations in Louisiana and the extreme southern portion of Texas near the Rio Grande and the Mexican border, are in fine shape. Here over half of the sugar manufactured in this country is now produced. The cane in the Rio Grande district averages forty tons to the acre.

Prohibition, is to my mind, the greatest blessing to the south. While it has its many disadvantages in some districts, yet, as a whole, it comes as a boon. The south today is practically prohibition all over. There are only three cities in Tennessee where you can buy liquor. Georgia is dry. Alabama nearly so. Texas almost entirely prohibition. The proof of the benefits derived is that the people themselves have voted on local option and expressed their own views. The time when the Governor of South Carolina made complimentary remarks, suggestive of an interesting invitation, to the Governor of North Carolina, is passed. Today the various governors of the south say, 'First let us consider our people and their wishes and let us remember that the south of today is not the south of forty years ago.' The principal reason that the people have voted dry, is on account of the labor question. Give the negro a few dollars, and in most instances it goes in liquor. The debauch takes as long to recover from as it did to earn. When the negro can not get liquor, he saves his money, improves his conditions, the crops are garnered, and employer and employee are the better off financially and every other way. It is illegal now to carry a flask of liquor on a train in Texas, but I did not notice any arrests. It is rather in the principle as a whole, than in any idea of personal deprivation, that the state legislator has assisted in helping 'out on' going dry.

"From the viewpoint of the showman, the south offers a better hunting ground at the fall of the year than any other part of America. It was not always so. Now the people have money to spend. They patronize the theatre, and are well represented between the value of

muttered the star, and there was almost the snapping of the leopard jaw as he said it. "Lack of equipment of every kind, prevents the railroads from taking any adequate care of all classes of business. The legislatures in a spirit of desired improvement, have harried the roads and they reciprocate by doing as little as they please for the public. The railroads have not grown in ratio with the prosperity of the country."

With natural modesty, Mr. Lackaye forgot to state that his five weeks' trip through the south, playing in Hall Calne's The Bondman, has netted over \$25,000 clear profit, though these figures were later given by his manager.

## RAYMOND HITCHCOCK.

A portrait appears on the first page of this issue of Raymond Hitchcock, the comedian, whose success in the title-role of King Dodo was one of the important events, in comic opera land, of the season just closed. He closed with the company at Daly's Theatre on July 5, and after a few weeks' rest at his country place near New York he will begin a second season in the play, opening in Chicago in August.

For a number of years Mr. Hitchcock has been among the most prominent and popular of light opera comedians in New York. He has worked diligently in his art, but it is safe to say that the reason for his success is more easily to be found in his quaint and humorous personality and his native wit than in the qualities that he has acquired by study and toil. His fun is spontaneous, and is therefore appealing.

During the past four or five seasons Mr. Hitchcock has come before theatregoers of New York in a variety of roles. In all of them he won favor, and in several of them he made decided successes. With the Castle Square Opera company, at the American Theatre, he played the principal comedy parts in a long list of standard light operas. Then, when Henry W. Savage put on Lee Arthur's drama, We 'Uns of Tennessee, Mr. Hitchcock played the role of old Uncle Skank, and made a hit in it. Returning to musical comedy he played in George W. Lederer's production of A Dangerous Maid, and followed that with a capital piece of work in Three Little Lambs.

When May Irwin produced The Belle of Bridgeport Mr. Hitchcock became her leading man. The line of work was unlike any that he had done before, but he was more than equal to it. His next engagement was with The Burgomaster, in which he played El Booth Talkington. Next he took the leading role in Vienna Life, and later he was in the original cast of Miss Bob White.

Several years ago Mr. Savage decided to star Mr. Hitchcock as soon as the proper vehicle could be found for him. Scores of musical comedies and comic operas were read. None were found suitable, until Mr. Hitchcock got hold of King Dodo. It suited both the actor and the manager. The latter at once made up his mind to put it on. But Mr. Hitchcock, with true artistic irresponsibility, had in the meantime gotten himself tangled up in other contracts. He tried his best to get out of them, and, as he himself says, "succeeded only in learning the contract laws from overture to final curtain."

When King Dodo was produced in Chicago, therefore, the principal role was played by William Norris instead of Mr. Hitchcock—and tradition has it that Mr. Norris made a hit. Finally Mr. Hitchcock got free of his bonds, and took the throne that had been designed originally for him. He found, figuratively speaking, a bent pin in it. The bent pin was the reputation that Mr. Norris had left behind. It spurred Mr. Hitchcock on to his best efforts. He devised new business, and introduced new quips. The Hitchcock King Dodo became utterly unlike the Norris King Dodo—and both were reckoned great hits. Later, at Daly's Theatre, Mr. Hitchcock repeated his Chicago success. The characterization is one of the best that the comedian has given here, and it has established him more firmly than ever before in popular favor in New York.



RAYMOND HITCHCOCK.



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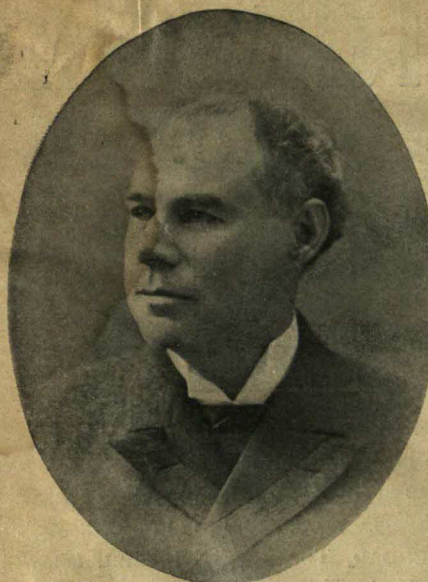


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THE DEATH OF STUART ROBSON.



STUART ROBSON.

As he appeared about 20 years ago.

Stuart Robson died at the Hotel Savoy, in this city, on the evening of April 29, of heart disease. Though his passing was sudden it was not unexpected by those intimately associated with him. Through his entire season he had been ill, and in February he was compelled to abandon his tour and rest for a fortnight. His physicians advised him not to resume his work, but for the sake of his company and because of his love of labor he insisted upon completing his season. Night after night he played when he was too weak to enter the stage unassisted. He frequently fainted after making his exit, but even at the moments of his greatest suffering his friends could not persuade him to bring his tour to an end. At Auburn, N. Y., on the night of Saturday, April 25, he collapsed completely, and realizing at last that he could endure no more he reluctantly consented to return to New York. He was taken to the Hotel Savoy on Monday and for a time he seemed to rally. His relatives prepared to take him to his summer home at Atlantic Highlands. But on Tuesday he grew weaker, and on Wednesday, after a long period of unconsciousness, he died. At his bedside were his wife, formerly May Waldron; his ten-year-old son, Stuart Robson, Jr., and Mrs. Morton S. Crohore, his daughter by his first wife. His physicians, Dr. Beverly Robinson, and Dr. J. E. Traub, were also present.

Mr. Robson's position on the American stage was so well known that any attempt to define it must needs seem superfluous. He was before the public for half a century. During that time he played in the neighborhood of seven hundred parts, and many of them were better played by him than by any other actor of the period. He was a comedian of the very highest order, bringing to his impersonations not only a true spirit of comedy but also the qualities of a fine creative artist. To his personal peculiarities he owed much of his popularity, yet his enduring fame was won by his mental achievements. He was a deep student, a man of broad knowledge and attainments, a careful observer of character, and withal an actor whose technique was never at fault. In private life he was a kindly, gentleman, a lover of books, a charming host and a steadfast friend.

Mr. Robson was born at Annapolis, Md., on March 4, 1836. His real name was Henry Stuart. His father was a lawyer, of Scotch birth and breeding, one of whose sisters married Governor Pratt, of Maryland, and another was the first wife of the Hon. Reverdy Johnson. The family was in no way connected with the theatre. On the contrary, the elder Stuart was a rigid Methodist of the old-fashioned type, and it was his wish that his son should become a minister of that denomination. But the son had no inclination in that direction, and when in 1848 the family moved to Baltimore he became an enthusiastic patron—so far as his means allowed—of the drama. He saw the performances of John E. Owens, John Sleeper Clarke and other famous players, and there awoke in him a great ambition to become an actor. This ambition was fostered by his boyhood associates, who were Edwin Booth, John Wilkes Booth, W. Talbot, Theodore Hamilton, and Somerfield Barry. These boys established an amateur theatre in a cellar under a cobbler's shop and there played adaptations of the popular tragedies and melodramas of the period before audiences composed of the children of the neighborhood. At about this time the pecuniary circumstances of the Stuart family became such that it was necessary for the son to take a hand at bread-winning, and after a long struggle he secured a position as page in the House of Representatives in Washington. He held that post during the thirtieth and the thirty-first Congresses, meeting many political celebrities and gaining a knowledge of men that stood him in good stead in his later years.

Mr. Robson's stage aspirations were by no means diminished by his experiences in Washington. On the contrary, he had better opportunities for theatregoing than he had ever enjoyed before, and he profited by them. When he returned to Baltimore in 1851 he sought out Mr. Owens and obtained permission to go on with a lot of other boys in a performance of A Glance at New York. This experience added fuel to the fire of his ambition and he pursued Mr. Owens with requests until the actor-manager gave him the role of Horace Courtney in Uncle Tom's Cabin As It Is, a play written by Professor Hewett, of Baltimore, in opposition to Mrs. Stowe's "Uncle Tom's Cabin," then popular in the North. As Courtney Mr. Robson made his debut. The role was a very serious one and the young actor's intentions were serious, but the impression that he made upon the audience was quite the contrary, and when the curtain fell he was advised by his actors to turn his attention to comedy. He accepted the advice in good part and turned his back upon tragedy at once. Several times during his long career he attempted serious roles, but always his audiences agreed with the audience and the actors in Baltimore, and he was successful only when he intentionally created laughter.

During the season of 1853-54 Mr. Robson, being then only seventeen years old, played small comedy roles with a touring company, and in the Summer of 1855 he played utility parts at the Varieties Theatre in Washington. In the autumn of that year he joined the stock company at the Museum in Troy as second low comedian, remaining there until the next Spring, when he was engaged as leading comedian with a dramatic company.

son, and from 1868 to 1870 he was at Selwyn's Theatre in Boston.

In 1870 Mr. Robson made his first venture as a star in a play called Law in New York. The enterprise was not successful, and the comedian gave up his tour to become a member of A. M. Palmer's company at the Union Square Theatre. There he was very successful, remaining three years and making a number of important hits. Chief among his successes there was his portrayal of Hector in Led Astray. Dion Boucicault was so delighted with the impersonation that he took Mr. Robson to London in 1874 to appear in the role at the Gaiety Theatre.

After returning to America Mr. Robson again sought stellar honors. With C. T. Parsloe he produced, in 1876, Two Men of Sandy Bar, a dramatization of Bret Harte's story, "Gabriel Conroy." The play did not appeal strongly to the public, although it contained a number of striking characters. Mr. Robson lost on the venture the sum of \$19,000—his savings of ten years. During his career, indeed, Mr. Robson suffered a number of heavy losses through the production of plays that did not win favor. He once remarked that his experiments in producing new works had cost him \$125,000.

In 1877 Mr. Robson and W. H. Crane formed the partnership that advanced them greatly in their profession and that resulted in enormous pecuniary profits to both. It chanced that through an error both men were engaged to play the role of Gillypod in the original production of Our Boarding House. They met to discuss the situation, each determined to insist upon his rights. But presently they found each other so agreeable that they settled the matter amicably. Mr. Crane agreed to play the role of Elevator and Mr. Robson undertook Gillypod. In the first performance both comedians made decided hits, and before the end of the run of the piece they decided to cast their fortunes together. This partnership lasted for nearly twelve years, and during that period the two comedians appeared in Forbidden Fruit, Our Bachelors, She Stoops to Conquer, The Merry Wives of Windsor, and as the two Dromios in A Comedy of Errors. Their production of the last-named play, which was made at the Park Theatre in 1879, under the management of Henry E. Abbey, set them far forward in public esteem, and their impersona-

disease. The next year Mr. Robson married May Waldron, who at the time was a member of his company and who appeared frequently in his support in later seasons. She and their son, Stuart, Jr., survive Mr. Robson. A brother of the comedian, Thomas Stuart, of Thomasville, Ga., is the only other surviving relative.

For many years Mr. Robson had a summer home at Cohasset, Mass., but in 1898 he built a beautiful house at Water Witch Park, on the Navesink Highlands. There he had his valuable library and collection of pictures, and there with his wife and son he spent the greater part of his time when not playing. During the Summer it was his custom to gather his company about him there and rehearse them under the trees.

On Friday the remains were taken to Cohasset and were interred near the grave of Mr. Robson's close friend, Lawrence Barrett. As the dead player held views similar to those of the late Colonel Robert G. Ingersoll, there were no religious ceremonies. As the casket was lowered into the grave Augustus Thomas spoke the following eulogy:

We are in the presence of that mystery, so deep and unfathomable that, although expressed each succeeding moment to our consciousness, it still comes an awesome stranger, sudden and with compelling majesty.

This mystery of death is one in whose presence Stuart Robson has stood perhaps more often than any here. Many times it stirred him in his life as deeply as it moves us now, and to the perturbing riddle that it inevitably asks his candid and truthful mind made answer, "We do not know." For all the formulae by which other men reply he had a catholic tolerance and respect. The heart that held no impatience with the worldly ambitions of his fellows certainly had none for the uplifting faith of any soul. And if to-day it were possible for him to be bodily, as perhaps he is in spirit, with any who sorrows for him, we know that every hope of that heart which its faith could frame and utter would gather strength in the warmth of his sunny sympathy.

In the presence of this mystery we come to look for the last time on a well loved friend, but we do not say farewell. In a season of man's growth that records not only the belief that a message may immaterially and instantaneously traverse an ocean, but witnesses the accomplishment of that dream; in a time when man not only proclaims but demonstrates the physical force of intellect, the most inert among us must apprehend that also the soul has its dynamics, some logical possession reinforcing that faith which says we do endure. And so, though we in truth may answer, too, "we do not know," we cannot think



Photo by Saronny, New York.

STUART ROBSON.

As Dromio of Syracuse, in The Comedy of Errors.

Order of Friendship, the Green Room Club, the Lambs Club, the pages of the House of Representatives, the members of Mr. Robson's company, Joseph Jefferson, ex-President Cleveland, and ex-Senator Gorman.

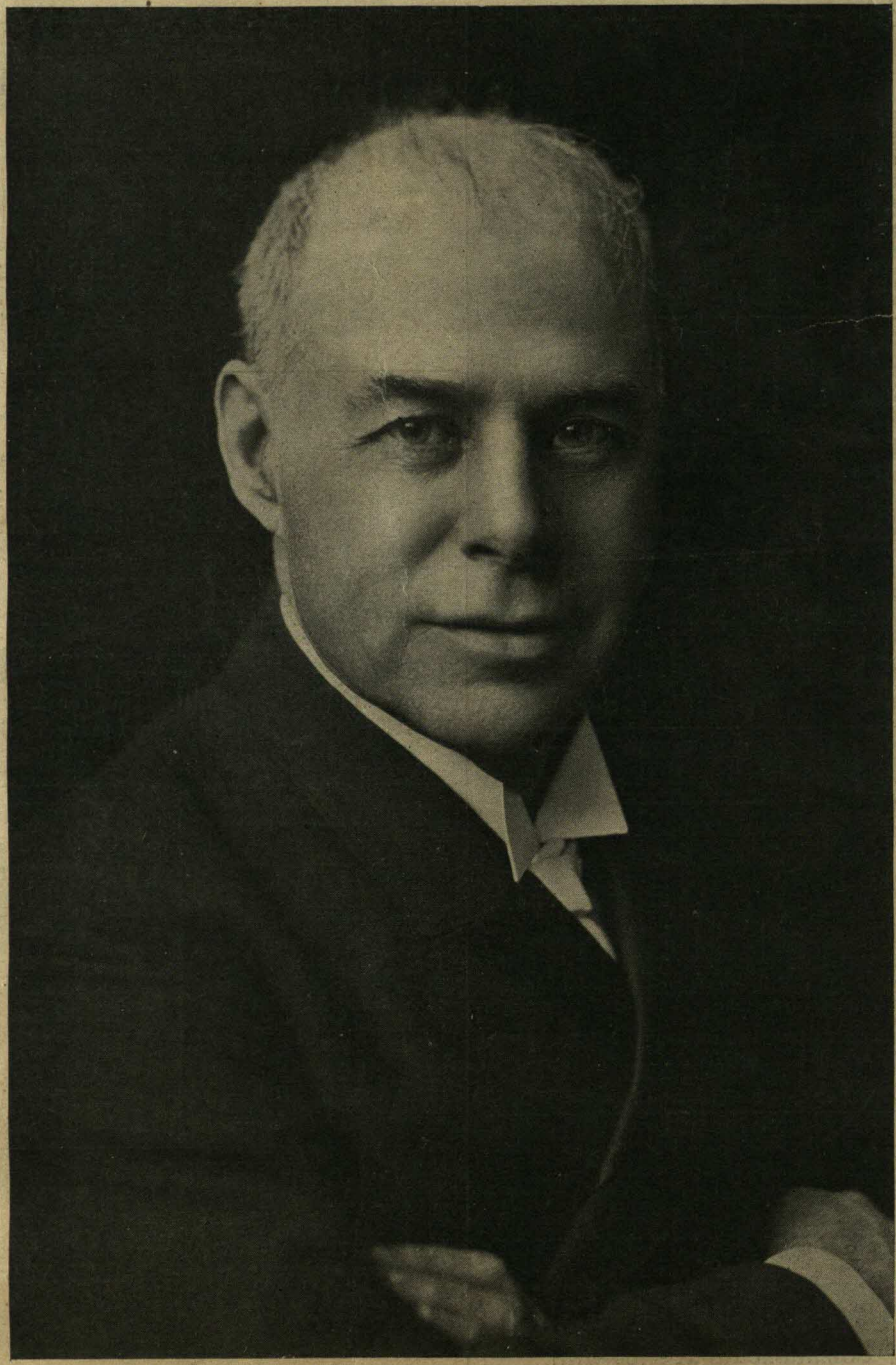
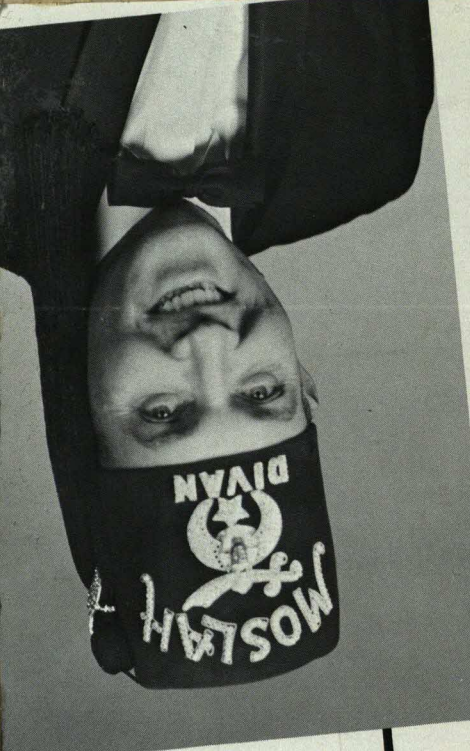


Photo by Fowler, Evanston, Ill. STUART ROBSON.

MAY 9, 1903

tions will always be remembered as among the best in the history of the American stage. In Bronson Howard's splendid comedy, The Henrietta, Mr. Robson and Mr. Crane made their greatest pecuniary success. They first produced the play at the Union Square Theatre on Sept. 26, 1887, and during its first year their profits amounted to \$140,000. During the remaining seasons of their association the partners realized nearly half a million dollars from the play. Their artistic success was scarcely less remarkable. Mr. Robson's portrayal of Bertie the Lamb was sufficient by itself to establish his fame as a comedian of an original and a fascinating type. In 1889 Mr. Robson and Mr. Crane dissolved their partnership, each to star individually. Mr. Robson became the sole owner of The Henrietta, and he retained A Comedy of Errors in his repertoire. In these two plays he appeared during the season just ended. He presented the Shakespearean comedy at the Harlem Opera House a few weeks ago, and later he appeared in Henrietta at the Grand Opera House. His last New York appearance there on... After parting with Mr. Crane a

farewell. We cannot think it, because protesting emotions drown the thought, and our emotions are the stenography God uses to His children. While Stuart Robson answered that "we do not know" he lived an intellectual charity, broader than any creed as it appeared set coldly forth in print, or uttered in mechanical iteration. He had a forgiveness for others' frailties, tender and optimistic. His cultured mind was tutored in that best of school, observation and experience at first hand. He loved books and men. He listened well; he talked wisely. Under the charm of his easy reminiscence, times and persons lived vividly again. He had many friends who asked his counsel. The troubles of his own he masked with a disarming cheerfulness. For nearly half a century the art of Stuart Robson brought laughter to the lips and hearts of those who came within the circle of his influence, and he seemed to have from them reflected sunshine. He had a youthfulness of spirit that kept his face unwrinkled. The younger men of middle age who knew him called him "Rob." He was the gentlest veteran under the hard exaction of his profession that this generation knew. In the definition of a great actor framed by Edwin Booth, his lifelong friend, Stuart Robson was great. He played three parts, and played each better than any other actor of his time could have done it. In the annals of the stage the name of Stuart Robson is written with the greatest. In the memory of

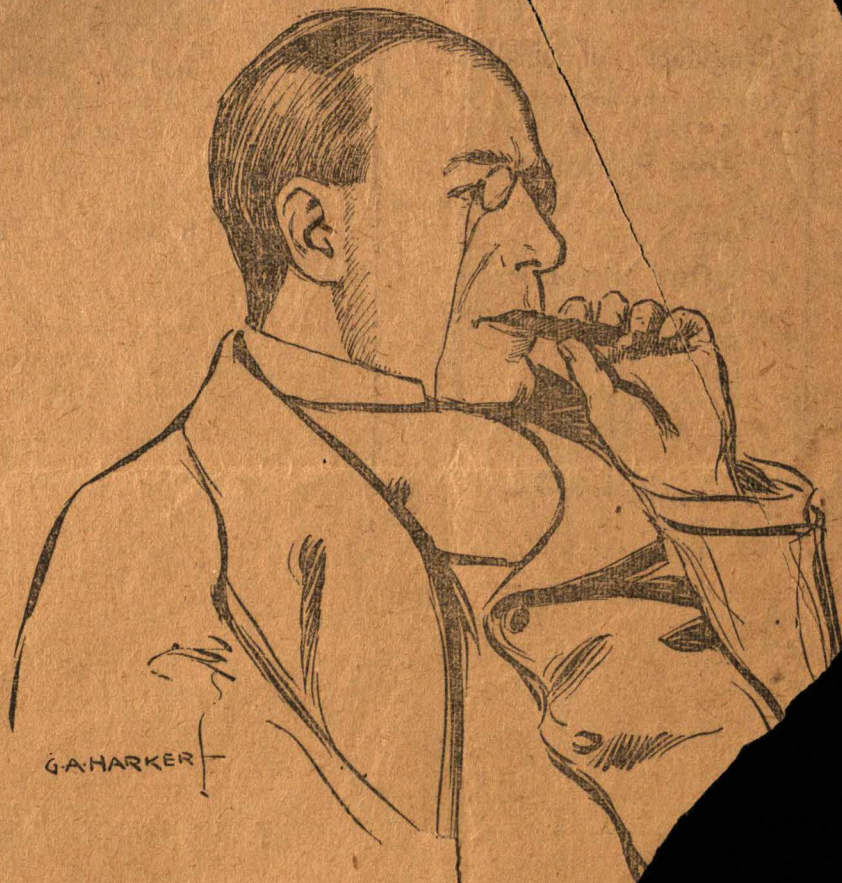


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DEATH OF ALEXANDER SALVINI.



Alexander Salvini died at Monte Catini, near Florence, Italy, last Tuesday morning, of intestinal tuberculosis. Mrs. Salvini, known to the American stage as Maude Dixon, who had been the leading woman of his company for a number of years, was at his bedside when death ended the sufferings of a long and hopeless illness.

Alexander Salvini had inherited from his father, Tomasso Salvini, the great Italian tragedian, a noble physique as well as a sterling dramatic instinct, and had been noted among all who knew him for his healthfulness and strength. But it is said that he had wasted away before his death until he had become almost unrecognizable at the last.

Tomasso Salvini had two sons, Gustave and Alexander, both actors, the former and elder playing in South America and Italy, against his father's expressed wish. Alexander, who was born at Rome, Dec. 21, 1861, and his mother, Clementina Cazzola; his grandfather, Mario Salvini; his grandmother, Guigielmina Zocchi, as well as his father, having been players of national repute in Italy. The younger Salvini spent his childhood in the vicinity of Florence. At the home of his father, and attended the famous Florentine schools and the educational institutions of Naples, Genoa, and Switzerland, preparing himself for the career of a civil engineer. But the atmosphere of rarest dramatic art in which he found his home life made him restless under the tasks of engineering, and, against the will of his distinguished father, he began to study for the stage. The elder Salvini has ever been noted for an extremely jealous temperament, which made him dread the possible result of another Salvini's work upon the stage of Italy. A passing fancy for a seafaring life relieved the father's mind when, at the end of his school days, Alexander set out upon a seven months' cruise, which had no effect beyond developing in him an utter dislike for the sailor's work.

When Rossi came to America in 1881 Alexander Salvini came with him, not as a member of his theatrical company, but for the avowed purpose of furthering his career as an engineer. Young Salvini brought a letter of introduction to a prominent railroad official of Baltimore, but the letter was never delivered, as he was content to travel with Rossi's company and study unceasingly the methods and art of his father's great rival upon the Italian stage. Then jealousy once more worked against him, for Rossi at length besought his manager to request Salvini to leave the company. Early in 1882 he came to New York, bearing a letter to A. M. Palmer, who is said to have asked if he could recite anything. But Salvini could speak only a few English words, and Manager Palmer was hardly satisfied. Rushing from the office, the young Italian learned Hamlet's soliloquy, and returned in two hours to rehearse it in very disjointed English. The name he bore was, however, a strong assistance, and the manager offered him several parts which he was not pleased to accept. Chance favored him, after a few days, and he made his professional debut at the Union Square Theatre, in this city, on Feb. 23, 1882, as George Duhamel to the Cora of Clara Morris in L'Article 47. The following cable went that night to Tomasso Salvini: "Sandro played George Duhamel in L'Article 47 to-night; great success." This answer came in due time by mail: "How dare you, sir, go on the stage without my permission?" And the son replied: "Because, sir, I knew that if I asked I could not get it!"

Salvini's success was remarkable considering his still very imperfect knowledge of English and his newness to the actor's work. But in each of these essentials he rapidly advanced. George K. Jessop, the dramatist, undertook to instruct the young foreigner in the mysteries of the language, and at the end of a few weeks' run in support of Clara Morris he was secured by J. M. Hill to play Romeo to Margaret Mather's Juliet upon the occasion of her metropolitan debut, also at the Union Square Theatre, in August, 1883, and his work, comparatively speaking that of a novice, was again astonishing. Salvini, while in Italy, had appeared in several amateur representations with a considerable success that had sown the seeds for his later theatrical ambition, and when the father, who had mildly encouraged the amateur performances and frowned upon professional aspirations, saw his son's Romeo, he had nothing to say of the young actor nor of his performance except to remark that Alexander held his arms more like a dancer than a soldier or a lover, and to add: "Go on, my boy!"

After the engagement in support of Margaret Mather, during which he played Romeo, Orlando, Clifford, and Claude Melnotte, young Salvini acted a round of picturesque characters in melodrama under the management of Shook and Collier, appearing in Storm Beaten, Called Back, A Celebrated Case, The Two Orphans, and The Lights of London. In 1885, he joined the company engaged for Tomasso Salvini's American tour, playing occasionally, officiating as stage manager, and appearing on "off nights," when his father did not perform, in The Duke's Mo to and similar melodramatic plays. Manager Palmer, in the following year, secured Alexander Salvini for his Madison Square Theatre company in this city, and he originated the parts of the young priest in William Dean Howells's A Foregone Conclusion; Lancelot in George Parsons Lathrop's Elaine; Baron Hatzfeld in Jim the Penman, and Henri Burgfeldt in Partners. During the last American tour of Tomasso Salvini, made in 1889, Alexander rejoined his father's company and again played on the nights when

the great tragedian did not appear, presenting successfully Don Cesar de Bazan and A Child of Naples. He accompanied his father on his return to Italy, and Tomasso Salvini is said to have remarked that Alexander had fairly won his spurs as a knight of the stage, and to have taken him back to Florence for a vacation; talked to him of dramatic ethics, and placed at his disposal the rich and priceless wardrobes which years had accumulated.

Returning to America, a Boston man offered to back the young actor in a starring-tour, and Salvini started out at the head of his own company presenting The Three Guardsmen, The Student of Salamanca, Cavalleria Rusticana, L'Ami Fritz and Zamar, managed first by Wesley Sisson and afterwards by W. M. Wilkison. He grew in popularity until he ranked as one of the leading romantic stars of America. Not long ago he first attempted to impersonate the great stage heroes of his father's repertoire, winning much praise for his Hamlet and his Othello, both promising unlimited honors for his future store, and evidencing admirable comprehension of the hearts of these mighty characters. His last appearance on the stage was at the Boston Museum last Spring in Othello.

In an essay upon Salvini's career, Mildred Aldrich has related a charmingly characteristic anecdote about one of the little amateur performances in which the coming star took part at a seas de resort near Leghorn, Italy, back in the latter sixties. To quote from the essay: "He was intrusted with a small part, a postman; but the lad who was to play a character about sixty years old, fell ill of the measles, and the question of an understudy had not been considered. In this emergency, little Sandro, but seven years old, piped up that he would play the part. His father frowned at him. Could he learn the lines? Young courage dauntlessly replied that he could. He even offered to learn them before the rehearsal the next day. Having made the offer, he went off to some childish sport, and nearly forgot all about it. The next morning the father sent for the child to come to his room and go over his lines. Alas! he made such a botch of it that the actor, exasperated, flung the book at his head with unerring aim, and sent him howling from the room. He ran to his grand mother for consolation, and when asked the cause of his tears told her 'father fired a book at me'; and asked to explain, he assured his grandmother that it was because he had not learned a long part since yesterday, no word being said of his offer. The pride of the old actress was up. She took the child, she coached him carefully, and when the next rehearsal came the father was amazed to find that not only had the boy conquered the lines, but that he had a quaint notion of the character he was to play. Salvini straightened his heavy brows and peered at the boy. 'Who's been teaching you?' he thundered 'Grandma,' was the reply. The father shrugged his shoulders as he said, 'Oh, it's grandma, is it?' But he took the boy in hand, and on the night of the performance the chit was made up for the part by his father; and with his wrinkled face, his tailed coat and his ruffles, his snuff box, which he was taught how to use, and the lid of which he could snap with a deal of character, flicking his ruffles after it with a most approved ease, he made a great hit. The same self-confidence, the same unconsciousness of obstacles that the child showed, have been marked features of the career of the young man."

Alexander Salvini was believed to have owned a considerable share of California land, he was a member of several prominent clubs in Italy, of the Players' in this city, and more than a few fencing and athletic associations. When in Paris he was always the guest of the elder Coquelin, and in Great Britain of Madame Patti at her castle in Wales. His vacations were chiefly spent at his father's Italian villa, where he and his young wife were ever welcomed by the great tragedian. His friends delighted to tell of his achievements as fencer, horseman, hunter, swimmer, painter, singer, or actor, and laughingly to cast aspersions upon his cookery, for he would often try to cook spaghetti, and as often fall of success in that one department of skill. The Italian Government has long been expected to knight him for his services to dramatic art. He was not a talker, contenting himself with monosyllables in conversation, thinking constantly, and reading incessantly. In an interview with a Boston newspaper in 1890, Salvini said: "I am a Bohemian, without a country and without a home. Shall I marry an American girl? No. Th life I lead I would not ask anyone to share. Wandering here and there, hither and yonder, a veritable bird of passage." And yet he married, a few years ago, an American actress.

A FUTURE POSSIBILITY.

Less than ten years ago, what may be termed lithographic and poster advertising matter was recognized as original with and almost exclusively devoted to theatrical pursuits; but, during the past five years, the commercial advertiser, in keeping with the times, has also resorted to this method of announcing his wares, until today they have made such inroads into this particular field that theatrical advertising matter has been reduced to a secondary consideration.

In the primitive days of bill-posting, the bill-poster not only in the small towns, but the large as well, unless he had absolute control of the theatrical posting, could not exist. Now it is quite the reverse; the bill-poster can easily keep every inch of his advertising boards filled the year around with commercial work, which, besides being more profitable, is a great deal less trouble to handle. Theatrical work, no matter how severe the weather, must go up at a stipulated time, while the commercial poster can be kept over a week, without in the least depreciating its face value.

To the ordinary observer, commercial advertising matter, from an artistic standpoint, is less compact and far superior in design and color effect to theatrical work, therefore it is noticed quicker and has a more favorable effect on its reader than, perhaps, a theatrical poster would have.

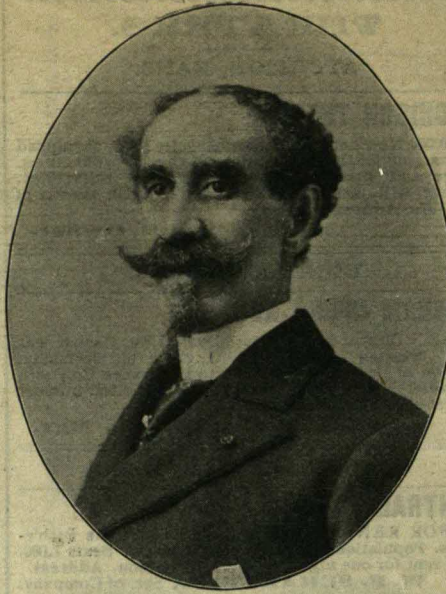
Within the past five years the commercial poster, lithograph and display stand has been given preference on the bill board, while theatrical matter, which is renewed each succeeding week, is driven to the rear, or some obscure position.

For some time it has been noticed that the reliable and reputable theatrical combinations have been each year using a less quantity and variety of poster paper, and instead are devoting their energies, ideas and arts to artistic and attractive displays in the advertisement columns of the daily, weekly and especially the Sunday newspapers, which, after all, are the cheapest and most reliable means of attracting the attention of the intelligent people. The newspapers go into the homes where they are read and re-read, where the reader has ample opportunity and time to discuss the merits and feasibility of patronizing his or her favorite entertainment.

HARRY M. SCOTT.

Wire Johnstown Opera House, Pa. Good open time. First-class attractions only.

HERRMANN THE GREAT DEAD.



Alexander Herrmann, the world-famous magician, died suddenly last Thursday morning of heart disease, in his private car, near Great Valley, N. Y., while on the way from Rochester, N. Y., to Bradford, Pa., where he was to have appeared Thursday evening. He had been the guest of the Genesee Valley Club after his performance at Rochester, the night before, and was apparently in the best of health when escorted to his car by his Rochester admirers. A train attendant found the great conjurer ill in his stateroom early Thursday morning, and the train was stopped at Great Valley, where a physician was summoned, too late to render aid. Herrmann's last words were addressed to his wife. "I guess that I'm not to get over this," said he. "Take the company to New York. Be sure about that."

The special cars were side-tracked at Salamanca, and there attached to an eastbound train which brought them, with the body of the magician, and the company of nineteen persons to this city Friday morning.

Alexander Herrmann was born at Paris, of German parents, Feb. 10, 1844, being the youngest of sixteen children. The oldest, Carl Herrmann, who died not many years ago in Bohemia, was the most famous prestidigitateur of his time, and it was he who brought Alexander before the public in Spain in 1859. The two brothers traveled extensively, and came to America in 1861, playing a most successful season at the Academy of Music, in this city. When Carl returned to Europe Alexander remained to begin his remarkable career in the United States, and throughout the world. His popularity in England, where he played one thousand consecutive nights in Egyptian Hall, London; in Brazil, where he was medalized by Dom Pedro; and in every other civilized country equaled his extraordinary drawing powers in America, and it is said that he generally cleared \$100,000 a season, and never less than \$50,000.

Herrmann had an education of excellent breadth, and was a most proficient linguist, speaking freely in French, Spanish, German, English, Russian, Italian and Portuguese. He was highly versed in physics and in chemistry, and a Greek and Latin scholar of unusual accomplishment. Making fortunes easily he spent money lavishly—speculated, generally unwisely; owned a princely estate at Whitestone, Long Island, a superb stud of horses, a yacht, and his own special railroad cars. His generosity is well known, and there are among his sincerest mourners to-day a host of playfolk who gratefully remember that Herrmann's heart and purse were ever open to those less fortunate than he. Only the day before his untimely death he had learned that the company presenting Our American Cousin was stranded at Rochester, and assuming all their indebtedness, had provided them with funds necessary to pay their fares to this city.

Herrmann took out the naturalization papers of an American citizen at Boston in 1876. He was married in 1875 to Adelaide Sersey, an accomplished ballet dancer, who has added much of beauty and grace to his entertainments. The Mayor of New York performed the marriage ceremony, and it is often related how the groom produced a roll of greenbacks from his Honor's sleeve to pay the wedding fee. Such impromptu tricks as this were Herrmann's chief delight, and he was endowed with the grace that made him a friend to all men. His acquaintance extended to every class, and he never forgot a person once met, nor failed to recognize in the street or elsewhere the humblest of acquaintances. He was a remarkable raconteur, a continual cigarette smoker, a brilliant conversationalist, and wherever he might go, a marked personage because of the conspicuous Mephistophelean appearance that, coupled with undoubted abilities as an actor, was of inestimable value in his professional work.

A volume of entertaining stories might easily be written from memory by anyone familiar with Herrmann or his doings. The tricks of his stage performances are too well known to need description, the famous bullet-catching exploit seen in this city upon several special occasions being perhaps the most sensational item of the magician's repertoire, but some of the impromptu feats of conjuring, less known but no less astonishing, are worthy to be recounted. Herrmann owed much of his great popularity in London to an expedient employed to attract public attention at the outset of his memorable engagement in the English metropolis. Told in his own language the story was this:

"Asking two friends to accompany me, I walked one morning into Regent Street. Getting into a crowd, with two policemen close behind us, I stepped up to a gentleman in front of me and picked a handkerchief out of his pocket in most clumsy fashion. At the same time I purchased the watch of a man who was standing near by. The two policemen saw me take the handkerchief, as I intended they should, but the lifting of the watch was not observed. The policeman grabbed me, told my victim of the loss of his handkerchief, and asked him to make a complaint against me. My two friends insisted that I was innocent; but just at that moment the second victim discovered the loss of his watch, and insisted that I must have stolen that also. I proclaimed my innocence, and announced that if the watch had been taken it had been by other hands than mine. They searched me from head to foot, but of course did not find the watch. They ridiculed the idea when I suggested that the two policemen should search themselves. The crowd insisted, however, and while one of the policemen pulled the handkerchief out of his inside pocket, the other, with a look of utter

amazement on his face, brought the missing watch to light. When I tried to explain the bobble wouldn't listen. My friends tried in vain to make them look upon the whole affair as a magician's joke. They declared that they were not to be fooled in that way, and marched me off to the police station. There I was recognized and set at liberty. As the London papers took the matter up, I had of course accomplished my object. They made quite a sensation of the incident, and the whole town laughed at the practical joke I had played on the bobbies."

A favorite illusion of Herrmann's was practiced while enjoying a social wine-glass with a friend. A health would be proposed, and just as the magician would lift his glass to his lips, both glass and wine would absolutely vanish, only to reappear again a moment later intact, to the great confusion of every observer. He delighted to walk into a market, cut the throats of live chickens or rabbits, and then replacing the apparently severed heads, return the animals as good as new to the astonished dealers. At street stands he would buy apples or oranges and feign the most genuine surprise upon finding money inside the fruit. The story of Herrmann's introduction to President Ulysses S. Grant is a familiar one, the magician promptly taking a bunch of cigars from the whiskers of the amazed President. At Ostend, one Summer day, he is reputed to have snatched a bracelet from a lady's wrist, and to have thrown the jeweled trinket into the sea, only to discover a bouquet of roses, a moment later, in her husband's hat, with the missing bracelet nestling in the centre of the bouquet, all carefully swathed with dainty ribbons.

Herrmann several times attempted theatre management, once at what was known as Herrmann's, now the Savoy Theatre, in this city and again in Brooklyn, without success, although his variety company, Herrmann's Transatlantic Vaudeville, and his U and I company, directed a few years ago in association with George W. Lederer, were prosperous and remunerative.

Funeral services were held at the Masonic Temple on Sunday afternoon in the presence of an immense gathering of friends and admirers. Rabbi Silverman, of the Temple Emanu El, made an address and masonic exercises were performed by Munn Lodge, of which the dead magician was a member. Sittings were reserved for the Lambs, the Elks, the Phoenix Club, and other organizations with which Herrmann had affiliated. The pallbearers were Jacob Hess, Henry Dazlan, Charles Henry Butler, Maurice Grau, Samuel Carpenter, Henry Rosener, Michael Coleman, Charles C. Delmonico, Frank W. Sanger, Al Hayman, William H. Crane, Julius Cahn, and James H. Meade. The ushers were D. H. Schuchmann, H. A. Rockwood, Jacob Nunne-macher, Harry Mann, Thomas Shea, J. Charles Davis, Fred C. Whitney, Andrew A. McCormick, Max Hirsch, Henry E. Dixey, Joseph E. Brooks, Will. H. McConnell, Louis Aldrich, and Fred Rullmann. The interment was at Woodlawn Cemetery.

It is stated on authority that the magician died intestate and that his life insurance, frequently reported as exceeding \$200,000, is not nearly so large, and the exact condition of his affairs is not yet determined. Manager D. H. Schuchmann cabled on Friday to Leon Herrmann, a nephew to the great magician, now living in Paris, to come here immediately. Leon is said to be an accomplished prestidigitateur, and Alexander Herrmann had often expressed the hope that his nephew might be his successor.

DIALECTS.

Did you ever notice how different actors use dialects? Some make you feel that a dialect is a luxury which they can afford to use only in spots where it will be the most effective, and the rest of the time they economize it.

Then on the other hand there are those who are wildly extravagant with their dialects. They will use three or four different kinds for one character and throw them around with such charming and exhilarating recklessness that you fairly hold your breath. You think you are pretty well acquainted with the character in one scene when he looms up in the next scene with a change of clothes and a change of dialect, and you have to get acquainted all over again. But you appreciate his desire to give you a variety and so relieve the monotony. Sometimes it is a little puzzling, however, but not nearly so puzzling as the actor who springs a sort of dialect hash. One minute it is one thing, and the next minute something else, and you are not quite certain of anything you are getting. You nervously rake over your geographical knowledge and try to place the character, but have to give it up and decide that you are probably listening to Volapuk.

You are all right if an actor has a shrug and an imperial, for then you know he is French, or if he has ear-rings and a red handkerchief around his neck, you are pretty certain that the dialect is Italian. But the one which gets the worst knocked out of recognition is the Western dialect. When an actor gets on a cowboy hat, and John the Baptist whiskers, and has his pantaloons tucked severely in the tops of his boots he seems to think he must throw out a lasso for his "thars" and "whars" and "strawngers."

Now it has been my privilege to associate considerably with these wild and all wool specimens of Western civilization, and I never heard one of them so insult his vocal organs as to say "strawnger," as the stage Westerner pronounces it.

Why, if a man talked like that out in that delightfully unconventional country his fellow citizens would probably think he was trying to guy them, and that he belonged

Over yawnder, In that land of wanders,

and he would be apt to find himself dangling from some convenient telegraph pole.

Their pronunciation, to be sure, is not quite classic, neither is it diphtheretic.

If one wants to take a lesson in Western dialect let him go and listen to dear old Poppy De Vere in A Black Sheep. This is the pure and unadulterated Western vernacular without lock-jaw diphthongs. I wish some one would patent a machine which would turn out genuine dialects warranted to stick fast through an entire performance. It would be such a boon to the theatregoing public, and would lessen the premium on an actor's life insurance, and make his chances of heaven greater.

GAILY.

100 printed cards, 50c. Other printing cheap. Cannonite Ptg Co., 123 West 40th St., N. Y. C.

PISO'S CURE FOR  
CURES WHERE ALL ELSE FAILS.  
Best Cough Syrup. Tastes Good. Use  
in time. Sold by druggists.  
CONSUMPTION



# FIRST TIME EVER OFFERED

THE NEW YORK DRAMATIC MIRROR

JUNE 11, 1898.

## THOMAS W. KEENE DEAD.

### A Popular Actor—Details of His Interesting Career—The Funeral.

The intelligence of the death of Thomas W. Keene was received last Wednesday with profound sorrow both by the theatrical profession and the general public. Shortly before Mr. Keene concluded his tour in Canada, about ten days ago, he was suffering from a complaint of the stomach which grew steadily worse. When his wife, who accompanied him on the tour, talked of summoning a doctor, he laughed at her fears. Later his condition became so serious that he consented to receive medical advice. His symptoms were diagnosed as those of appendicitis, and Mr. Keene was advised to return home that his own doctor might determine upon the necessity of an operation. Throughout the long and fatiguing journey from Canada to New York, Mr. Keene sat bolt upright in the train and refused to take rest. This undoubtedly aggravated his complaint, for by the time he reached his home at Castleton Corners, Staten Island, his physician announced that an operation was imperative.

On Saturday last Mr. Keene went to the Smith Infirmary, and the operation was performed by Dr. J. Walter Wood. The patient was too weak to stand the shock, and his medical advisers had small hope of his recovery. He improved steadily, however, until Tuesday afternoon, when there was a relapse. Another relapse came Wednesday afternoon, and he died before his son Claude could reach his bedside. His wife, his brother, William Eagleston, and his sister-in-law, Mrs. Charlotte Eagleston, were with him.

Mr. Keene made his last public appearance in Hamilton, Ontario, May 23, in the character of Richelieu. He regarded Richard III. as his best part, and the majority of his admirers seem to have agreed with him. Certainly there was a greater demand from managers for his appearance as the crook-backed monarch. Last Feb. 15, in Providence, R. I., he played Richard for the 2,500th time, and before the end of the season he had given twenty-five more performances of the part. In the early days of his career, at Wood's Museum, where his first fame was acquired, Mr. Keene was an exceedingly expert actor in farce, operetta, comedy and burlesque; he could be comic without descending to buffoonery. In maturer years the natural bent of his talent was toward serious roles. Mr. Keene was an actor of conspicuous natural gifts, and all his Shakespearean performances will live in the memory. During his later years, his greatest performance was undoubtedly Louis XI., a character in which he was aided by advancing years. If Keene was not a great tragedian he was at least a popular one. As a man he was warm-hearted, generous and affable, and to know him was to esteem him.

Charles B. Hanford, the manager of his most recent tours, gave THE MIRROR some random reminiscences of the dead actor: "We opened this season with Louis XI. and closed with Richelieu. This was against precedent, as Mr. Keene had invariably opened and closed with Richard III. He said to me: 'I've broken my rule. Richard has always been my lucky card—the crook-backed knave! Now I wonder what will happen to me?' Mr. Keene spoke jestingly, for he was not in the least superstitious. But he could not repress a certain vague feeling of foreboding.

"If Mr. Keene had remained in Canada, where he was first taken ill, and then and there submitted to an operation, he would doubtless have recovered. On his return home, his medical adviser said his stomach was in a very bad way. The appendicitis was not a sudden attack; it was the slow work of years. But for all that, everybody believed he would recover. On Tuesday he had a sinking spell, but the day following he seemed better than ever. His son and nephew were in the room shortly before he died, and he had dismissed the doctor early in the afternoon in the belief that he was on the road to recovery. At 5.05 p.m. he died—conscious, peaceful, without pain.

"His boy, Claude, this year graduated from college, had been compiling a catalogue of his father's books. Mr. Keene had a fine library of theatrical works and rare Shakespearean memorabilia, which made the place a welcome haunt of every antiquarian and stage-lover. It was his desire to have his library catalogued, and young Claude had completed the task in the hope of surprising his father. Keene would have been delighted.

"One of his ambitions was the establishment of a national theatre, the same as the Comédie Française in Paris. He spoke to President McKinley on the subject. It came about in this way: Mr. Keene and I were going to Kansas City to attend the consecration of Bishop Glennon, his warm personal friend, who desired his presence at the ceremony. This was during the Presidential campaign. We stopped off at Canton to call on Major McKinley, with whom Mr. Keene was intimately acquainted. In the course of the conversation Keene said: 'About the middle of your second term I shall ask you to do something toward the establishment of an institution for the encouragement of dramatic art under the auspices of the National Government.' To which McKinley replied: 'Whatever will make for the advancement of the American theatre and the American actor shall receive my consideration.'

"Keene was a red-hot American. He did not believe in the exaltation of things foreign. His heart and soul were bound up in these United States. I believe it has escaped the biographers that he served as a sergeant in the Union army during the Civil War. Such, however, was the fact. I wish I could remember an amusing anecdote which he once told me of his insubordination to his superior officer, only to receive the commendation of being higher in command.

"Gross to a fault, his hand was always

Duchess of York in Richard, but Mr. Keene told her years ago that she need never look for an engagement while there was a company bearing his name. Carl Ahrendt, another actor who has grown gray in Keene's service, passed twelve years with him, leaving him one season to go with Booth. Often on the stage as I spoke the lines—

My heart doth joy me that in all my life I found no man but he was true to me,

I always thought of Keene. He was the soul of honor, and everyone who knew him was true to him. No Judas ever came into his life.

"On Staten Island everybody called him 'Uncle Tom.' He was the first favorite with the children, and at sight of him they would run into his arms. I remember when we were taking a walk together one day, every child in the place must have a word or a kiss from 'Uncle Tom' Keene. A little girl came running to him from a gate, and he took her up in his arms and kissed her. 'What child is that?' I asked. 'I don't know the little one's name,' he answered, 'but she knows me all right.'

Early in life Keene married Margaret Creighton, by whom he had two children. His daughter, Agnes, who married Edwin Arden, is now in Paris. Claude, the son, recently came of age.

Mr. Keene was an Elk, a Mason, a Knight of Pythias, and a member of the Players' Club.

Thomas Wallace Keene was born in New York city October 26, 1840. When a mere boy he displayed pronounced aptitude for the theatre. He went on as a supernumerary at the Old Bowery Theatre, and his name was enrolled on the lists of a dozen different amateur societies. At the age of fifteen he appeared as Lucius in Julius Caesar, at the old Chinese Buildings on Broadway near Broome street. His first regular engagement was with J. H. Hackett in Albany, N. Y., where he played King Henry the Fourth to the staff of the elder actor. In later life Mr. Keene used to relate with unctious how he secured this engagement through a dramatic agent who believed him to be an actor of experience. He remained with Hackett for five weeks and then became a member of the stock company at Newark, N. J. His salary was \$15 per week.

From Newark he went to John Brougham's Lyceum in New York. During this engagement he played Robert Howard in John E. Owens' long run of Solon Shingle. Shortly afterward he was transferred to Wood's Museum (now Daly's Theatre), with which house much of his early career is identified. Among the well-known stars of the day who played there at the time were Lucille Western, Adah Isaacs Menken, Mary Provost, F. S. Chanfrau and the Worrell sisters. Mr. Keene remained at Wood's until he received an offer from the National Theatre stock in Cincinnati. He next went barnstorming, playing a round of Shakespearean parts. In 1870 he returned to Wood's Museum, where he remained for four seasons, appearing chiefly in burlesque and sensational melodrama.

A list of the parts played by Mr. Keene at Wood's Museum is interesting as showing the demand made upon a young actor's versatility some thirty years ago. On March 28, 1870, we find him playing King Pippin in The White Cat, to the Old Mother Hubbard of Mose Fiske. The following night he appeared in an extravaganza, The Golden Butterfly. The night's bill concluded with the farce of The Young Widow, with Keene as Mandeville. His next appearance was with Little Nell, the California Diamond, in a "protean" play called Popsey-Wopsey. A critic of the day censures Mr. Keene for interpolating "gags" in the text, but admits that the dialogue of the piece was bad enough to warrant an actor's effort to improve it. Mr. Keene's first real hit at Wood's Museum seems to have been achieved in the part of Arthur in The Pearl of Savoy. Rosa Rand played Marie.

The stock at Wood's, season of 1870-71, comprised Charles R. Thorne, Jr., W. H. Whalley, McKee Rankin, George Metkiff, T. W. Keene, G. C. Charles, Louis Mestayer, Henrietta Irving, Alice Harrison, Annie Firmin, Alice Logan, and Mrs. Ann Sefton. Mr. Keene was commended early in the season for his performance of the Earl of Sussex in Mrs. Scott Siddons' production of 'Twixt Axe and Crown.

When Lydia Thompson's burlesque troupe began their memorable engagement at Wood's, Mr. Keene played Cassim in The Forty Thieves to the Hasserac of Harry Beckett and the Ali Baba of Willie Edouin. Alice Harrison was the Morgiana. In Planché's burlesque, St. George and the Dragon, or The Seven Champions of Christendom, Mr. Keene was the Alectra.

Across the Continent had its first New York presentation at Wood's, March 13, 1870. Mr. Keene's role was John Aderley. Oliver Doud Byron, J. M. Ward, W. B. Cahill, and Louis Mestayer were the other principals in the cast. Mr. Keene next appeared as Tom Badger in The Streets of New York, and then, after a brief engagement with Olivia and Rosa Rand, went to England, where he and W. B. Cahill produced Across the Continent. Mr. Keene gained the especial commendation of certain English critics for his performance of Jack Cade. At Marylebone he opened the theatre in which Charlotte Cushman, the Wallacks, Mrs. Mowatt, and E. L. Davenport achieved their London successes.

Returning to America, Mr. Keene opened at Wood's, Jan. 18, 1871, playing Joe Morgan in Ten Nights in a Barroom. J. A. Meade appeared in the cast, and he was billed as "specially engaged from the Princess' Theatre and Drury Lane, London." Aggie Keene played the child's part, Mary Morgan. Among the characters which Mr. Keene next essayed at Wood's were John Savage in The Workings of New York; John Leigh in Hunted

Lost in New York, with Dominick Murray; Wilton Hoyt in The Irish Detective, with T. G. Riggs; Bertrand in The Man with the Red Beard; Jack Bunsby in Dombey and Son, to the Captain Cuttle of Welsh Edwards; Robert Macaire (title role) at Marietta Ravel's benefit, May 4, 1874; Pierre Bisson in The Knave of Spades; Claude Melnotte, to the Pauline of Annie Ward Tiffany; Macbeth to the Lady Macbeth of Mrs. W. G. Jones.

In 1875 Mr. Keene was engaged for the stock at the California Theatre, San Francisco. During the annual engagement of Edwin Booth on the coast Keene alternated with him in the roles of Iago and Othello. In Julius Caesar the three leading roles were alternated by Keene, John McCullough, and Edwin Booth. After five seasons in California, Mr. Keene was brought East by Eugene Tompkins to play Coupeau in the Boston production of Drink. He is credited with a remarkable characterization of Zola's melodramatic inebriate. In 1881, W. R. Hayden, the manager, met Keene in Chicago. A partnership was thereupon formed, and managerial device, aided by the actor's peculiar qualities, made Keene a sudden blazing star in Shakespearean characters. He first came before New Yorkers Jan. 28, 1884, when he appeared as Richard the Third. In his support were Newton Gotthold, who played Richmond; Constance Hamblin, who played Queen Elizabeth, and Carl Ahrendt, who has been a member of Keene's company almost continuously since his stellar debut. The New York critics were harsh in their judgment of Keene's Richard, pronouncing it at all times a shade in excess. In the fall of 1887 Manager Hayden sought an injunction against his use of the stage name of T. W. Keene, alleging the actor's real name to be Eagleson. Hayden and Keene separated, and the actor's tours have since been directed by various managers, among them Ariel Barney, Arden Smith, W. F. Dickson, and Charles B. Hanford.

Mr. Keene always had a large and loyal following of admirers throughout the country, and his tours have invariably yielded profit. Season after season he has crossed and recrossed the continent, giving delight to hundreds of playgoers, who ranked the name of Keene only after that of Edwin Booth.

The funeral services, which took place Saturday afternoon from the actor's home at Castleton Corners, Staten Island, were very largely attended. The remoteness of the place and late hour set for the services—four o'clock—made it impossible for many members of the profession to attend who would otherwise have been present. Nevertheless there was a large professional contingent, including many of the actor's old friends and associates. The Order of Elks, New York Lodge No. 1, and Naval Lodge 69, of New York, attended in a body. Every resident of the village was present and there was an unusually large number of children, both at the house and at the grave, all of whom seemed to feel a genuine sense of personal loss. The Rev. Mr. F. E. Grunert, pastor of the Moravian Church at Castleton Corners, conducted the services at the house. The Elks also held a ritual, at which Arthur C. Moreland, the blind Elk, led between J. J. Spies and William Lloyd Bowron, delivered an impressive address on the sterling personal qualities of the dead tragedian.

A cortege of fully six hundred persons followed the body to the grave. Members of the Naval Lodge were the pallbearers. The interment was in Fairview Cemetery, a short distance from the Keene homestead. At the grave the Masonic services were conducted by Past Master John A. Stewart, of New York. A male quartette chanted the Twenty-third Psalm. All heads were bowed in grief as the body was consigned to the ground, and when Roland Reed dropped a rose in the grave there was not a dry eye in the assemblage.

The floral tributes evidenced the esteem in which the actor was held by his fellow-men. George Learock, the leading man of his first starring tour, sent a massive floral piece of white roses, inscribed by violets with the well-known line, "Now cracks a noble heart." The Rochester Lodge of Elks, of which Mr. Keene was the father, and the Minneapolis lodge also sent elaborate tributes. The offering of the St. Louis lodge was a clock formed of azalias, the hands pointing to eleven o'clock, as symbolic of the fact that the actor's course of life had not been permitted to be run. Among the other tributes were a laurel wreath from Mrs. S. A. Baker, a wreath of lilies and roses from Mrs. Charles B. Hanford, and floral pieces from Mrs. Edwin Arden and Mrs. Clarence Handysides. Messages of condolence were received from Minneapolis Lodge, No. 44, the New York Lodge, George W. Anderson, John F. Harley, Thomas McKee, Adolph Jackson, Evelyn A. Doty, C. W. Vance, Will Hincliff, Mr. and Mrs. Edgar Welch, Frank Hennig, W. B. Cahill, George Learock, Charles P. Preston, and A. R. Haynes.

Besides the members of Mr. Keene's company, the following professional people were represented at the services: James M. Warde, John Jack, Colonel T. Allston Brown, J. Duke Murray, Joseph A. Wilkes, W. Lloyd Bowron, William Davidge and son, Franklin Quimby, Cassius Quimby, Frank V. Hawley, Luke Wilson, Hubert De Lappe, John P. Hogan, William Leyden, Fred L. Power, Charles Udell, Roland Reed, Harry Bradley, George W. Anderson, J. P. Curran, W. C. Cowper, George E. Gouge, Mr. and Mrs. Clarence Handysides, J. B. ("Macon") McCormack, William Henderson, Charles W. Pope, Pierce Jarvis, E. P. Sullivan, Frank Evans, J. P. Keefe, George Ober, A. C. Moreland, J. J. Spies, Thomas McKee, Charles B. Hanford, Alexander Carleton, George Morton, Lawrence Lowell, J. A. Cassidy, Charles Hagar, Charles Sands, Maida Craig, Mary Timberman, Belle Boardman, Mrs. W. C. Cowper, and Aunt Louisa Eldridge.

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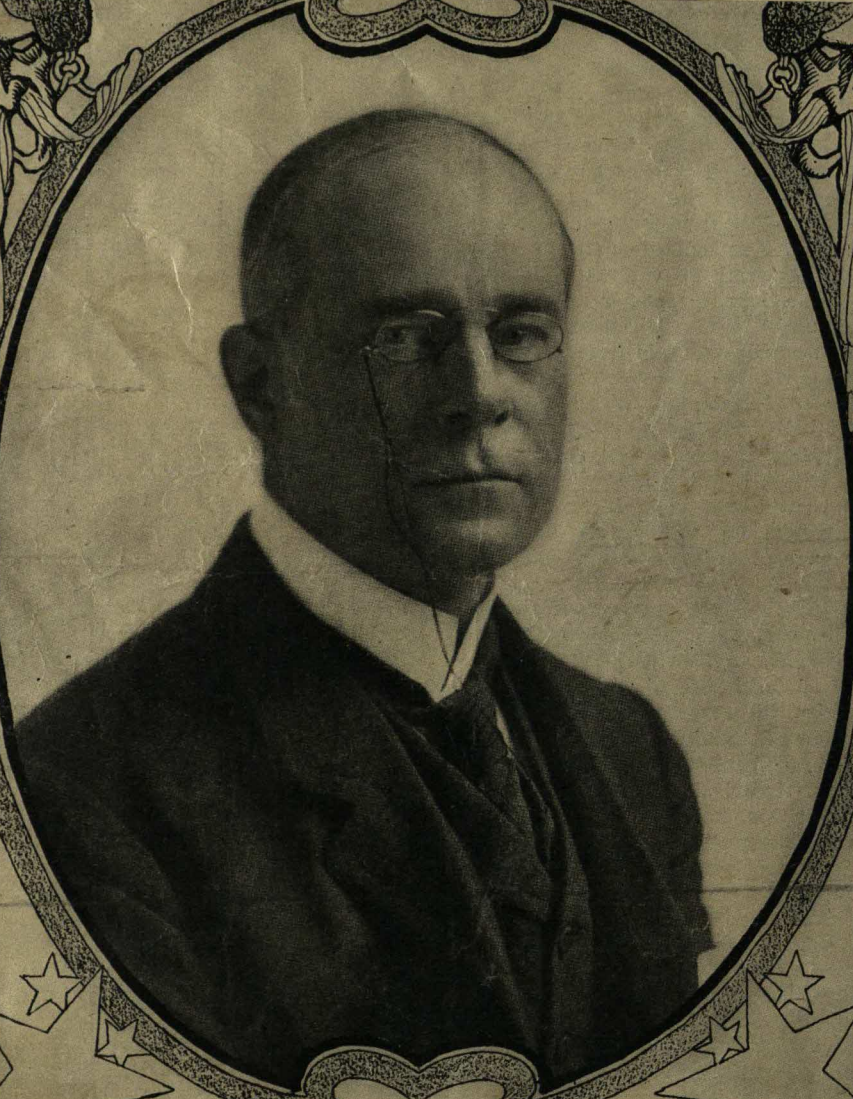
AS EUGENE COURVOLMIER IN THE FIRST VIOLIN. PHOTO BY PACH BROS.



AS CAPTAIN BLUNTSCHLI ARMS AND THE MAN. PHOTO BY BAKER'S ART GALLERY.



AS DR. JEKYLL AND MR. HYDE.



RICHARD MANSFIELD PHOTO BY MARCEAU



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JULIAN ELTINGE





Alexander Salvini.

From photo, by Sarony.

It is generally considered a drawback rather than an advantage to adopt the same profession as an illustrious father. This rule has had numerous exceptions in the profession of acting. Indeed to belong to a theatrical family is apt to smoothen the road of the histrionic aspirant at the outset of his career.

All this *à propos* of Alexander Salvini. He gained his stellar position on the American stage through clever, continuous and conscientious work, but the name of Salvini certainly proved no drawback to him when he was entrusted with a leading role on his application for a professional engagement. From his mother, who as Clementina Cazzola ranked second to Ristori on the Italian stage, as well as from his illustrious father, Tomasso Salvini, he inherits pronounced ability as an actor. His athletic physique, his luminous eyes, his musical voice, his graceful bearing, his poetical nature, in short his entire physical and temperamental equipment have enabled him to make his mark in roles of the romantic order, and to-day he is recognized as an authoritative exponent of romantic drama.

During his recent engagement in Brooklyn, Mr. Salvini, at my solicitation, gave me the following information concerning his career:

"I was born in Rome on Dec. 21, 1861. My school days were passed at Naples, Florence, and Genoa. At the age of sixteen I was sent to a private school in Switzerland, and two years later I entered the Technical School at Florence, where I studied for two terms to become a civil engineer."

"Was your father opposed to your becoming an actor?"

"His opposition, if it can be called opposition at all, has been frequently misrepresented. He simply refrained from open encouragement until he was convinced that I possessed the requisite qualifications to succeed as an actor. It was conceded to me, however, when I was a mere youngster that father had told a friend of his at a dinner given at our house, that if he allowed any one of his children to become an actor it would be Alexander. I kept all cognizance of that remark to myself, but always cherished a burning desire to go upon the stage after that."

"Did you do any acting before coming to this country?"

"Only as an amateur. The first time I appeared as an amateur I was eight years old. I played the part of an old man in one of Goldoni's comedies. I frequently played in amateur performances after that. When I was about eighteen I was selected to act the title-role in a new play called Tizianello, the Son of Titian. The piece has since found a permanent place in the repertoire of several professional companies. My success as Tizianello made me more anxious than ever to become a professional actor."

"But you were studying engineering."

"Yes, but my heart was not in my studies. However, I really came to America with a view to securing a position as an engineer. I came

in the Fall of 1883 with Charles

"To a certain extent, but it was not an easy matter. Today they say that my accent is as good as that of a foreigner who has not learned English as a child. My intonation, of course, will always remain more or less Italian when speaking English, but audiences as a rule don't object to a foreign intonation."

"With whom did you act after leaving Margaret Mather's company?"

"I was engaged for Shook and Collier's traveling company to take the roles with which Charles Thorne had been identified. While under Shook and Collier's management I played in Storm Beaten, Lights of London, The Two Orphans, A Celebrated Case, Child of the State, and other plays. That was during the season of 1885-1886. In the course of the season I made somewhat of a hit as Macari in Called Back. In 1885 my father returned to America, and I joined his company playing Flavius in The Gladiator, Tullus Aufidius in Coriolanus and Edgar in King Lear. On off nights I acted Romeo, the Juliet of Viola Allen, and appeared as Captain Lagadere in The Duke's Motto."

"Did you speak your lines in English or Italian when appearing with your father?"

"Like all the other members of the supporting company I spoke my lines in English. It was owing to this fact that I caused my father to utter the only English word he ever spoke on the stage. During a certain scene I had occasion in the character I assumed to ask him some question or other to which he usually responded 'Si.' He was so accustomed to hear me talk Italian to him off the stage that one evening, on hearing me ask the question as usual in English, he forgot himself for the moment and responded 'Yes' in a stentorian tone of voice, to the great amusement of the entire audience. As for myself, I was so full of laughter that I could hardly finish the scene."

"Where did you act after your father's tour ended?"

"In 1886, the following season, I became a member of A. M. Palmer's company at the Madison Square Theatre. When W. J. Le Moine went over to the Lyceum Theatre in 1887 I succeeded him as Baron Hartfelt in Jim the Penman. While with Mr. Palmer I played leading roles in Partners, Elaine and The Martyr. During the first season I personated Don Ippolito in A Foregone Conclusion at an author's matinee, and was allowed by Mr. Palmer to appear at the Lyceum Theatre with Helen Dauvray and E. H. Sothorn in Walda Lamar."

"How long did you remain at the Madison Square?"

"For three seasons. In the Fall of 1889 my father once more visited this country and I accompanied him on his tour as stage manager, occasionally acting with him, and on off nights appearing in Don Cesar de Bazan, Partners, and The Child of Naples. In father's repertoire I acted Casio in Othello and Laertes in Hamlet."

"After that you went starring?"

"Yes, and I have stuck to it ever since. My first manager was Wesley Sisson, but he soon relinquished his position to W. M. Wilkison, who is still managing my annual tours, and to whose business capacity I am much indebted for their success. My repertoire at first consisted of Don Cesar de Bazan, The Duke's Motto, A Celebrated Case, Monte Cristo, and A Child of Naples. I afterwards added Cavalleria Rusticana and L'Ami Fritz. Several seasons ago I produced a new play by Paul Kester called Zamar. I also brought out The Kester of Salamanca, an adaptation from a foreign play. Last year I appeared as Hamlet in Philadelphia, and the personation was so well received that I have been playing Hamlet ever since. Next year I shall probably add Othello, Richelieu, and Romeo and Juliet to my repertoire."

"You prefer romantic dramas to plays of the realistic school?"

"Yes, and so does the general public. At least I notice that the two pronounced successes of the present season are romantic plays. I refer to The Heart of Maryland and The Prisoner of Zenda. I don't believe that the public care to have a dissecting table on the stage. That's why Ibsen will never attain any great degree of popularity with the masses. But I am not so narrow minded as to think that there is nothing worth producing but the romantic drama. It is the dream of my life to establish a stock company in New York. Instead of long runs I should adhere to the policy of a frequent change of bill, and in addition to making new productions, would endeavor to revive the best plays of the classic and modern repertoire. Of course such an enterprise requires a large amount of capital, and I couldn't undertake it without substantial finan-

AT THE THEATER.

Alexander Salvini's Presentation of "Hamlet" Last Night.

Almost all actors who have achieved great prominence, and a still larger number who never achieved prominence, have essayed to play Hamlet at some stage or other in their careers. Interpretations of every character have been given to the part of the melancholy prince till it seemed that nothing new could be evolved, but it remained for Alexander Salvini to create for it an entirely new and different interpretation from any attempted before. His conception is strong, rather than scholarly, forcible rather than finished. At times he evinces a disposition to rant and "saw the air," contrary to the advice of Hamlet to the players, but in other scenes he presents a quiet and melancholy demeanor eminently fitted to the varying moods of this poor and prince. Some of his work beyond question bears the stamp of a master. That his delineation of the role was appreciated was shown by the fact that he received more curtain calls than any other actor who has appeared in Fort Worth this season. More than once he was interrupted in the midst of a scene by the plaudits of the audience. His fencing with Laertes displayed to great advantage the splendid swordsmanship for which Salvini has won such a reputation. He has almost lost the brogue which once characterized his speech, and his enunciation is generally clear and distinct. Though his Hamlet is a departure from the beaten track it was highly pleasing to the audience, and that after all is the main thing to be considered by the actor. The scenery and stage settings for the piece are magnificent. No other company which has appeared here in Shakespearean plays has equalled Salvini's troupe in point of stage equipment. The scenery alone is a strong attraction for the play outside of the intrinsic merit of the performance. The play was, to use a stage expression, "cut" somewhat, but the essential features were preserved.

Salvini this year is fortunate in having a very strong support. Norman Conner as King Claudius, Augusta De Forrest as Queen Gertrude and Adelaide Fitz Allen as Ophelia left little to be desired in the rendition of their parts and the balance of the cast was in the main very fair.

Tonight Salvini will appear in "The Three Guardsmen," which is his masterpiece. The scenery for the play is said to be splendid, and the costumes elaborate. The public may expect a thoroughly finished performance by a talented actor supported by a good company.

Real Estate Transfers.

THE BRILLIANT ROMANTIC ACTOR



ALEXANDER SALVINI

AND HIS SPECIALLY SELECTED COMPANY OF PLAYERS

UNDER THE DIRECTION OF MR. W. M. WILKISON, IN POPULAR PLAYS OF

1892 THE ROMANTIC AND CLASSIC DRAMA.



to pre-  
here in the fall of 1881 with Charles Christian  
who was then managing the American tour of  
Ernesto Rossi. In my pocket I had a letter ad-  
dressed to a Mr. Robinson, of Baltimore, who was  
a friend of my father's, and through whose in-  
fluence in railroad circles, I would probably  
have been given an opportunity to start in some  
sort of engineering work. But that letter never  
reached its address. The company of the play-  
ers proved too congenial, and I traveled with  
the Rossi company all over the country. Signor  
Rossi, who was rather given to unreasonable  
superstition, gradually became convinced that his  
chance to attain the same degree of success that  
my father had attained in this country was due  
to my presence, which he believed acted as a  
sort of hoodoo. He was always most courteous  
to me, but as soon as I learned of his supersti-  
tious fancy I returned to New York. That was  
two months before the close of the season. In  
New York I settled down to study English under  
the guidance of George Jessup."

"And how did you succeed?"

"I'll tell you. After I had been studying for a  
short time, I went to A. M. Palmer in search  
of an engagement. He suggested that I recite  
something in English. I told him that I could  
only recite in Italian, but would learn some-  
thing in English. So I returned in about two  
hours, and began to recite Hamlet's soliloquy.  
When I had concluded he was convulsed with  
laughter, and declared that my pronunciation  
of English was the funniest thing he had ever  
heard. However, he must have been favorably  
impressed in some way or other, because he  
assured me that he would offer me an engage-  
ment if I could rid myself of my strong ac-  
cent. So I began to wrestle with my accent  
day and night, and was successful to the ex-  
tent that Mr. Palmer engaged me to support  
Clara Morris in *Article 47* for a series of mati-  
nees at the Union Square Theatre, and I ac-  
cordingly made my professional debut as  
George Duhamel to the Cora of Miss Morris on  
Feb. 23, 1882. My contract with Mr. Palmer  
was for three years, but when I was cast for  
Clifford Armytage in *The Lights of London*, I  
tore up the contract."

"On what ground?"

"Oh, because I was very young and impetuous,  
and didn't like the part. I was next engaged by  
J. M. Hill to play Romeo to Margaret Mather's  
Juliet. I supported Miss Mather for two years,  
playing besides Romeo, Orlando in *As You Like  
It*, Rudolph in *Leah*, Claude Melnotte in *The  
Lady of Lyons*, and Clifford in *The Hunchback*.  
During those two seasons I worked hard to rid  
myself of my strong accent."

"And did you succeed?"

cial backing."

I trust that Mr. Salvini's dream may some day  
become an accomplished fact. *Qui en save?*

A. E. B.





LEWIS MORRISON.





### Tim Murphy

Tim Murphy, 67, for many years a prominent stage star, and in recent years widely known as a character actor, died January 11 in the Hotel Paramount, New York, of myocarditis.

He was born in Rupert, Vt., and made his first stage appearance with an amateur troupe in Washington. His first professional appearance was at Tony Pastor's at the age of 21, where he gave a series of imitations. It was at Pastor's that Murphy was discovered by the late Charles Hoyt, who gave the young actor the start that led to his success. Murphy was featured in two of Hoyt's plays, *A Brass Monkey* and *A Texas Steer*.

Later Mr. Murphy was starred in *The Carpet Bagger*, after which he appeared in a string of other plays, among them *A Man From Missouri*, *Two Men and a Girl*, *When a Man Marries* and *A Corner in Coffee*. Murphy is chiefly remembered by present-day theatergoers thru his work in *Mrs. Bumpstead Deigh*, *Treasure Island* and *The First Year*. He made his last New York appearance in the latter play in 1920.

Mr. Murphy was a member of the Players' Club. His wife, formerly well known on the stage as Dorothy Sherrod, died two years ago. Mr. Murphy's body was shipped to Memphis, where interment was made Monday.

TIM MURPHY.

1996





LOUIS JAMES AS HENRIK IBSEN'S DREAMER-HERO, PEER GYNT  
The above pictures show him in four episodes of the piece, as follows: (1) Peer Gynt, the Dreamer; (2) The Yachtsman; (3) The Merchant; (4) In Old Age.  
The actor will tour next season in Ibsen's fantastic spectacular play "Peer Gynt," having acquired the entire production made by the late Richard Mansfield.



# BLANCHE WALSH DIES IN CLEVELAND HOSPITAL

## Return to Stage Shortly After Undergoing Operation Caused Fatal Relapse—Distinguished Actress Made Her Professional Debut at the Age of Sixteen Years

Cleveland, O., Oct. 31.—Blanche Walsh, one of the best known stage stars in the country, died at a local hospital tonight. She was brought here two weeks ago, and, after undergoing an operation, insisted on keeping an engagement at Youngstown, O. Her early return to the stage after the operation was too much for her, causing a relapse, and she was brought back to this city.

Miss Walsh had been on the stage for twenty-seven years, most of which time she appeared in legitimate plays. She entered vaudeville last year in a sketch, called Countess Nadline, and this year appeared in Hilliard Booth's sketch, The Spoils of War.

Miss Walsh was born in New York City, January 4, 1873. Her father was the late Thomas Power Walsh, Tammany leader and one time Warden of the Tombs Prison. She was graduated from public school in 1886. The following year she began her stage career. Her first appearance was in an amateur production at the Windsor Theater on the Bowery.

When sixteen Miss Walsh made her professional debut with Thomas McDonough in Serbia. She played with most of the prominent companies for the next several years. In 1892 she went under the management of the late Charles Frohman, appearing in Aristocracy. Subsequently she was leading woman with Nat Goodwin, William Gillette and others. She succeeded Virginia Harned as Trilby in that play and scored a great success. In 1895 she toured Australia with Nat Goodwin, and on her return joined A. M. Palmer's stock company.

Her first appearance on the London stage was on May 15, 1897, as Edith Varney, in Secret Service.

In 1899 she gave up her place as leading woman in a Denver (Col.) stock company to become leading woman with Melbourne MacDowell, succeeding the famous Fanny Davenport. For several seasons Miss Walsh starred jointly with MacDowell, severing the relations to become an individual star. She appeared in all the leading cities as a star in Resurrection, The Woman in the Case, The Kreutzer Sonata, The Straight Road and The Test.

In February, 1909, she suffered a physical breakdown and went abroad,

remaining until July. She broke down again in 1911.

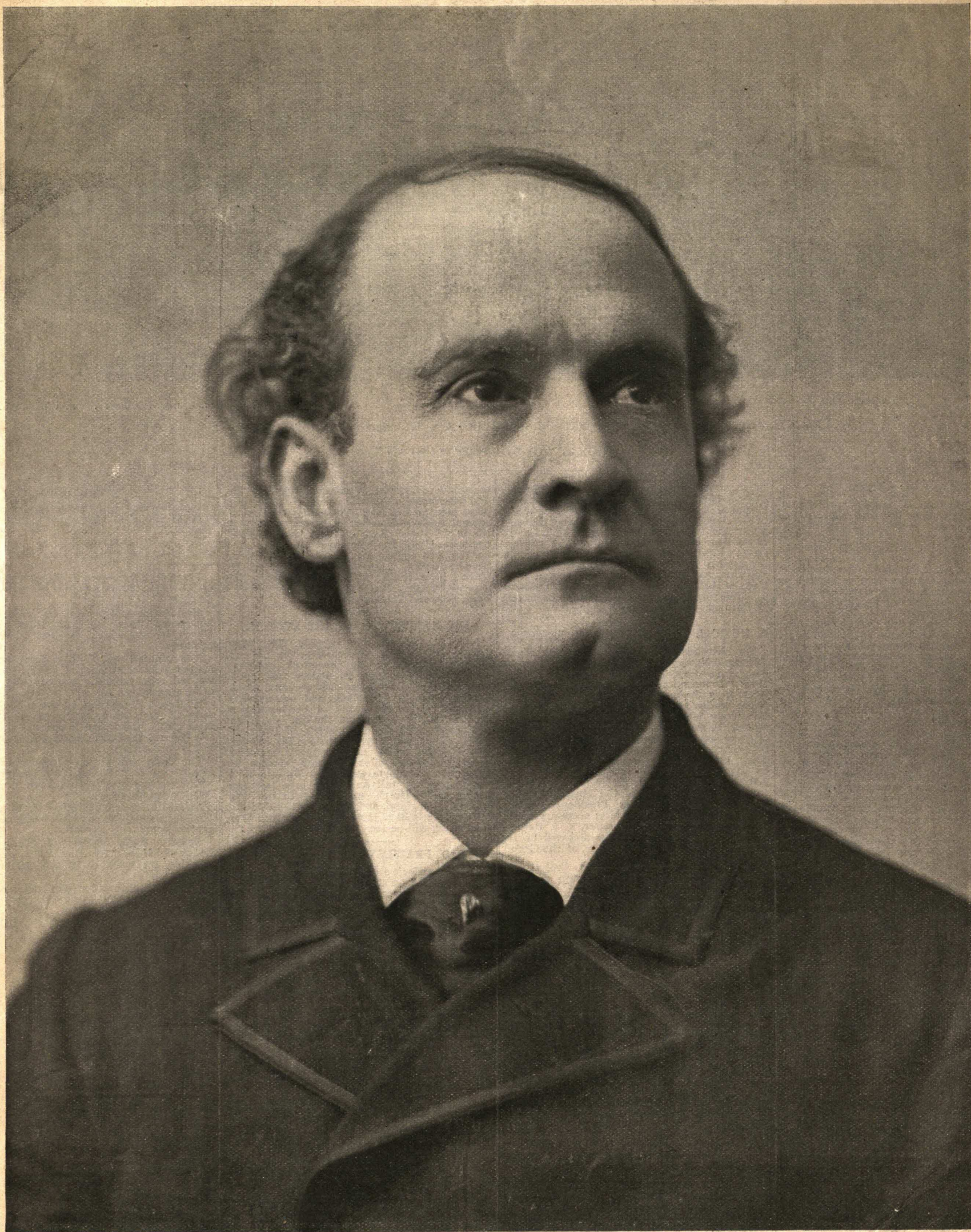
Miss Walsh was married to Wm. Travers in 1906. There are no children. Her home was The Lilaes, Great Neck, L. I.

MISS BLANCHE WALSH



Leading American actress, who died October 31, at Cleveland, O.





1897.

THOMAS W. KEENE.



Irving Place—The Night of Love.

Comedy in four acts by M. Baumfeld. Produced March 26.

Cast list for 'The Night of Love' including Mascalvallo, Harry Walden, Ralph Knickerbocker, Max Hanseler, etc.

At the Irving Place Theatre The Night of Love, a comedy in four acts by M. Baumfeld, was presented for the first time on any stage on the night of March 26.

The author evidently could not keep his material well in hand. He began his play farcically, then shifted over into psychological drama, and with another turn of the wrist, ended as he had begun in a highly farcical vein.

Mascalvallo, an Italian composer, comes to New York and is received most kindly by Ralph Knickerbocker, a prominent banker. The composer accepts a commission to write an opera, to be produced at the home of the Knickerbockers.

As a competent actress as she is may now and then be lifted into a rarefied for her artistic conception. A. G. Andrews did quite as well as expected, better than one would expect, with the aged and vindictive pose atrocious mental deformities are fully plausible even in the descriptive recognized classic.

Drama in four acts, by Pierre Berton. Produced Nov. 27.

Cast list for 'La Belle Marsellaise' including General Bonaparte, Vincent Serrano, Captain Roger Crisenoy, William Courtenay, etc.

La Belle Marsellaise is somewhat of a curiosity, both as a drama and as a theatrical production. It is a Napoleonic play, written by Pierre Berton, famous as the author of Zaza, and depicts a central character quite as remarkable for her innocence as Zaza was for her Gallic sophistication.

Though La Belle Marsellaise is in no danger of ever being classed side by side with Zaza as a modern masterpiece of theatrical workmanship, it is possible to see numerous points that might be made thoroughly effective if rendered by a well-trained company of French actors.

The action of the play takes place in France from 1800 to 1804, ending with the proclamation of Bonaparte as emperor. The plot revels in the nefarious schemes of the royalists to assassinate the first consul. The prime mover in all these murderous plans is the Marquis de Tallemont, who is using the name of Lacassade and posing as innkeeper of La Belle Marsellaise.

Low Fields—The Press Agent.

Musical comedy in two acts, by Mark E. and John P. Wilson. Produced Nov. 2.

Cast list for 'The Press Agent' including Benton Scoops, Peter F. Daley, Bunnny Hare, Frank J. Frank, etc.

Peter F. Daley, being as much of a Broad institution as the Casino Theatre, was assured a hearty personal welcome on his reappearance as a star. After a period of metropolitan posing the vehicle that brings him may be assured to come.

The press agent, Benton Scoops, is employed as war correspondent to go with a filibuster expedition to South America, and by arousing public opinion against revolutions to prevent promoters of the expedition from gaining possession of valuable nitrate beds in Concarne.

Mr. Daley is about the same size he was a year ago, when he left Broadway. His humor is the same and his good nature overflowing. Trying a press agent is a work that suits him at times he is very funny.

Kate Condon as Dolores plays opposite to Daley and shares the popular favor with her. "Moonlight," in her rich voice, meets with the applause. "Away to Spain," which she sings with Mr. Daley, has also a flavor of popularity.

brilliant marching song, "The Concarne Vividieres," shows that she has a voice suitable musical comedy. Almeda Potter in the small role of Yvonne sings pleasantly the solo part of the second act's opening chorus, "Sombroero."

Academy of Music—The Ninety and Nine

Melodrama in four acts by Ramsay Morris. Produced Oct. 7.

Cast list for 'The Ninety and Nine' including Tom Silvertown, Edwin Arden, Abner Blake, Theodore Hamilton, etc.





Photo by Baker, Columbus, O.

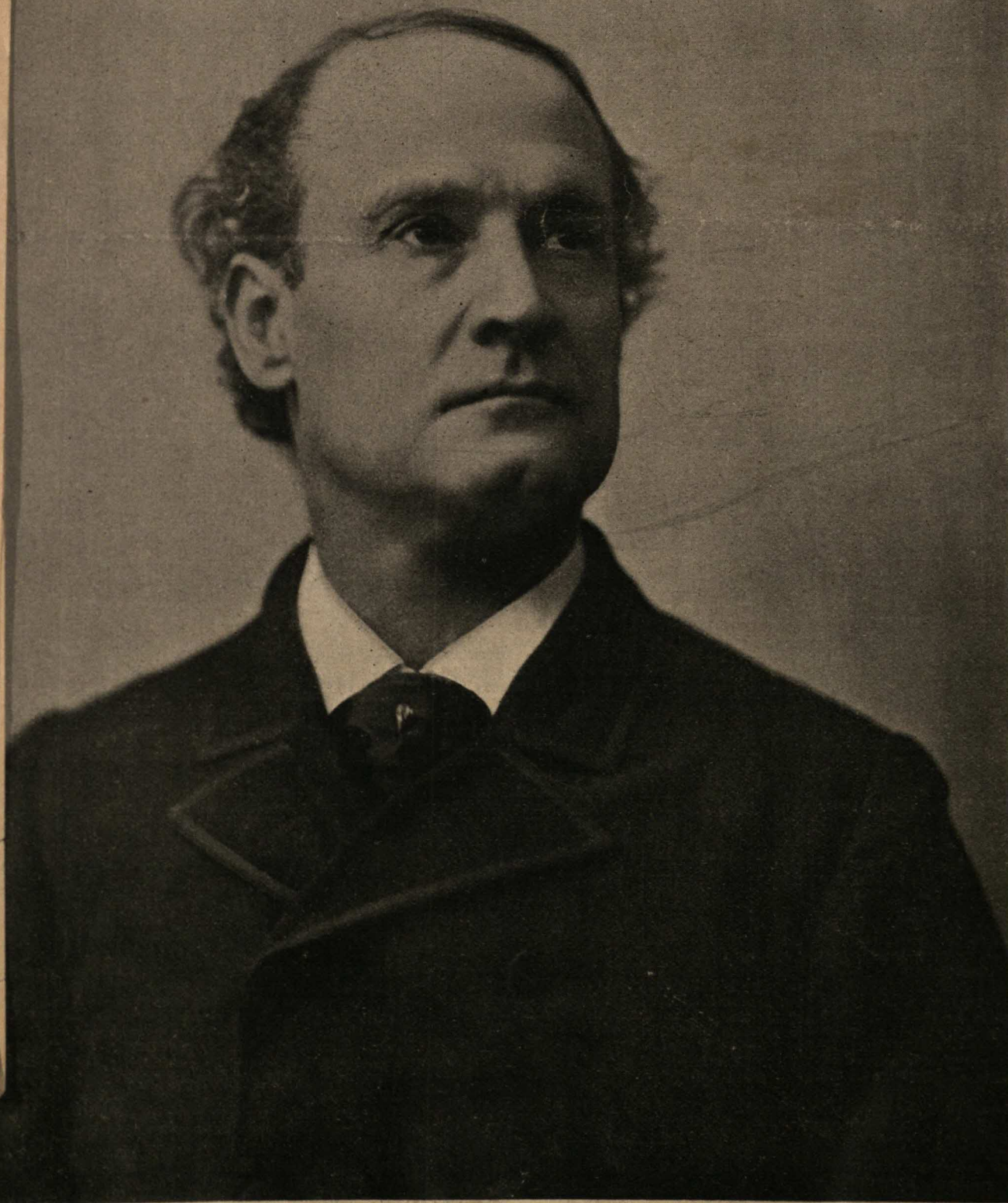
THOMAS W. KEENE.



COMING



*Keene*



THOMAS W. KEENE.  
Died June 1, 1898.



The IDEAL  
To Duplicate Order  
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MADE BY  
THE J.L. HANSON CO.  
CHICAGO



