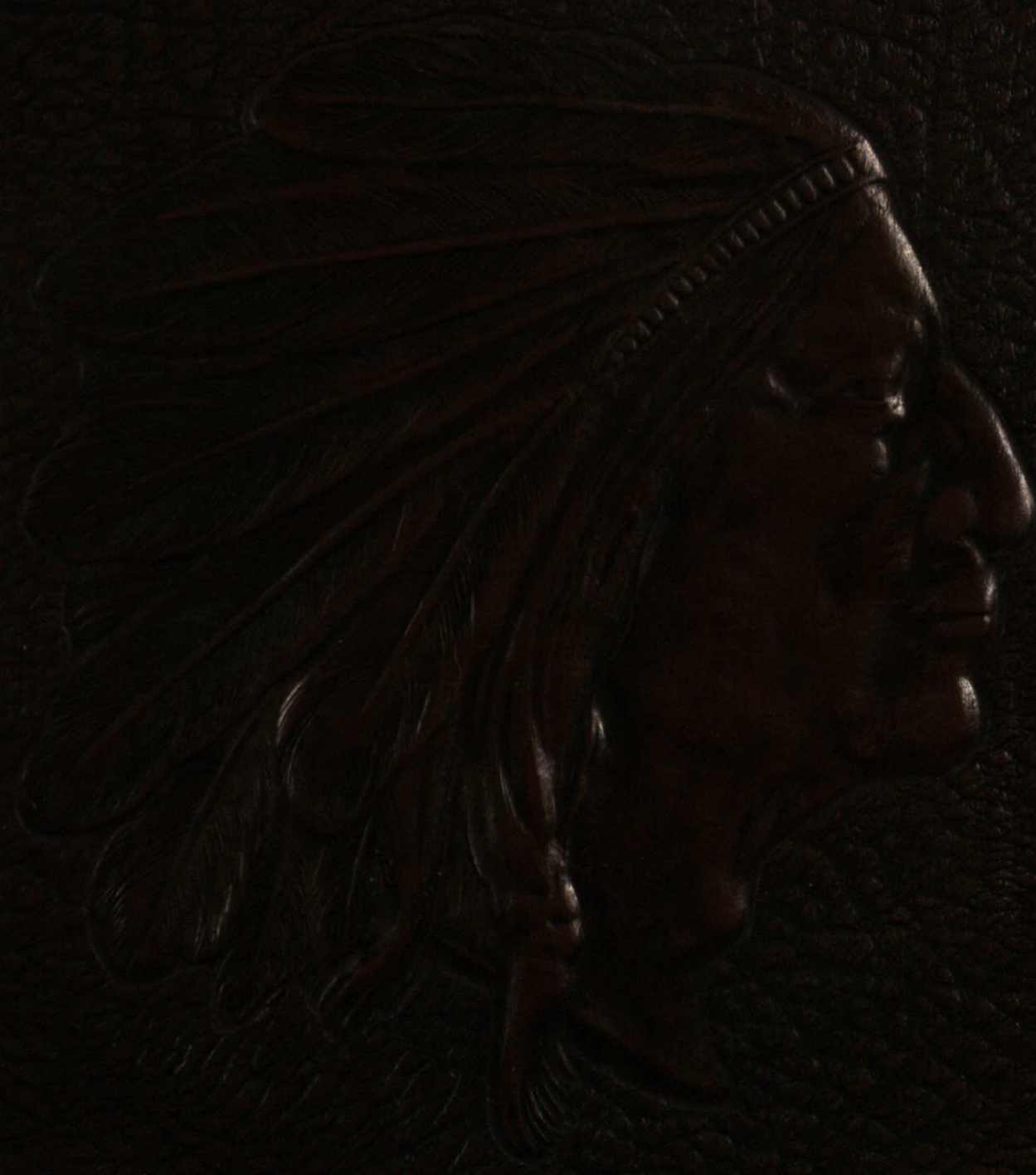


*Scrap
Book*

OPERA HOUSE

GREENWALL



THE PLAY HOUSE.

Attractions Booked for the Opera House the Coming Season.

The theatrical rose is fast reaching the full-bloom period, and in a few weeks will burst forth and metamorphose the scenes in and around the theater, surprising even those who all summer have tended it with care, as well as those who have patiently watched its growth. Painters, carpenters, cleaners, electricians, etc., have all been working with a vim to get ready for the opening. The attractions will come in rapid succession.

The first will be the musical farce comedy, "The Two Jolly Rovers," and strong local pictures of life in "The Sidewalks of New York." These are starters, just to sharpen the appetites for the good things to follow.

Then "Hermann the Great," who has made strides in the magic art since his last visit, and will be surrounded by a strong coterie of vaudevilles.

Next Richard & Pringle and Klimt Heats, with new plays and players.

Eugenia Blair in "A Lady of Quality."

"How Smith Met Jones" direct from his New York engagement.

George Monroe in an Irish farcical absurdity, "Mrs. O'Shaughnessy" (wash lady). The New York success with 100 nights to its credit. "Mile. Fil." including Marie Wainwright.

The farce comedy, "In Gay Coney Island."

Clay Clement in a new play.

Edwards in an elaborate production of "The Lion's Mouth."

John Rosenthal's great find, "Dear Old Charlie," with George Ober and George Benfante in the leading parts.

Chas. Lockhart in "The Royal Box."

The Manhattan theater success, which runs for 100 nights, "The Turtle."

John K. who is always welcome.

Lewis Morrison in a superb production of "Frederick the Great."

Sousa's operatic novelty, "The Bride-Elect."

Blanche Walsh and Melbourne McDowell in handsome productions of Sardou's plays.

Harry Corson Clarke will again show "What Happened to Jones."

The operatic extravaganza, "Hotel Topsy Turvey," which delighted New Yorkers for four months at the Herald Square theater, headed by Eddy Foy.

"Jack and the Beanstalk," with its pretty girls and catchy music.

A picturesque production of Steele MacKaye's masterpiece, "Paul Kaurar," with Elihu S. Spencer in the leading role.

The star triumvirate, Louis James, Kathryn Kidder and Chas. Hanford in repertory.

"Zaza," which run the entire season at the Garrick theater, New York.

"The Old Homestead," with Denman Thompson in the leading role.

Creston Clarke in repertory.

Gilmore's famous band.

The elongated comedian, De Wolf Hopton.

Sol Smith Russell, "Brown's in Town."

Daniel Frohman's Lyceum theater company in "The Colonial Girl."

Hall Cain's famous play, "The Christian."

The long looked for Richard Mansfield.

Tom Jefferson in "Rip Van Winkle," supported by his father's company.

Maud Adams play, "The Little Minister."

"A Hot Old Time."

Broadhurst's comedy, "Why Smith Left Home."

Tim Murphy.

Stuart Robson in a new play, "The Gadfly," dramatized from the famous novel of that name.

West's minstrels, "Go Won Go Mohawk." A genuine Indian actress.

The Bostonians.

Murray & Mack.

The scenic plays, "The Great Northwest" and "London Life," the latter under the management of a well known Texan, Howard Long of Austin.

The Lyceum theater success, "The Mysterious Mr. Bugle."

The popular farces, "The Girl from Chile" and "Mr. Plaster of Paris."

Black Patti with a large and strong company of artists.

The funmakers, Matthews and Bulger.

"By the Sea Waves."

Ward & Vokes in "The Floorwalker."

Richard and Pringle's "The Floorwalker."

The Academy of Music scenic success with its spirited race horse scene.

"The Sporting Duchess."

Sidney R. Ellis' spectacular play, "The Evil Eye."

"Friend from India."

"Darkest Russia."

"The Real Thing," a farcical play.

"Prodigal Father."

"Joshua Simpkins."

"A Bachelor's Honeymoon."

The Wilbur opera company.

The Manhattan stock company.

Sidney Rosenfeld's Broadway success, "The Purple Lady."

Mildred Rouciere accompanied by "Waltz M. Again" George Wilcox.

A nautical melodrama, "The Stowaway."

Return of "The Real Widow Brown," followed by "The Two Jolly Rovers," from "Under the Dome" in "The Heart of Chicago" and "Jolly Old Chums," "The Hustler," with "Money to Burn," on "The Pay Train," "The Captain's Mate," "The Air Ship," "Faust" and "The White Slave," wondering "Who is Who."

In the minstrel line we will have Beach & Bowers, Melroy's, Scott's and Mahara's, also Harry Martell's "South Before the War" and others.

The above list was furnished by Manager Anzy. Since his return from an extended trip on the coast he has given his attention to putting the amusement resort in shape, preparatory to the opening of the present season.

THEATRICAL.

List of Attractions for Fort Worth During the Coming Season.

As far as booked the following is the list of the companies to appear before Fort Worth audiences 1889-90:

September 30. Lily Clay Gaiety company.

October 5. Gorman's Musical Comedy company.

October 9. Paymaster—Melodrama.

October 11 and 12. Herbert Marsden—ballet.

October 14. Murray & Murphy—comedy.

October 21 and 22. Jennie Calef.

October 23. After Dark.

October 25 and 26. Soap Bubble.

November 1 and 2. Ivy Leaf.

November 4. Wilson's Minstrels.

November 5. Lillian Lewis.

November 8 and 9. Streets of New York.

November 13. J. W. Morrissey Grand English Opera.

November 15. Davidson & Houston.

November 20 and 21. Prescott & McLean.

November 23. Held by the Enemy.

November 25 and 26. Bristol's Horse Show.

November 28. Nellie McHenry.

December 2 and 3. George Ober—Old Hometown.

December 6. Si Perkins.

December 10. She.

December 12, 13 and 14. Matt Oran's Opera Company.

December 16 and 17. Mr. Barnes of New York.

December 20 and 21. Emma Abbott.

December 23. A Possible Case.

December 25 and 26. A Night Off.

December 27 and 28. Little Emily and Bros.

December 30 and 31. Hettie Bernard Chase.

January 3 and 4. Said Pasha.

January 8 and 9. Ezra F. Kendall.

January 10. Kendall's burlesque company.

January 14 and 15. Rice's Evangeline.

January 16. Imre Kiralfy.

January 20 and 21. Walter Mathews—tragedy.

January 23. Arthur Rehan's Lottery of Love.

January 27 and 28. Ferguson & Mack's comedy company.

January 29 and 30. Aiden Benedict—Fabio Romala.

February 1. Zozo.

February 6 and 7. Sweet Lavender company.

February 24 and 25. Louis Morrison in Faust.

February 26 and 27. James O'Neil.

March 1. Fairy's Well company.

March 3. Chip Off Old Block.

March 5 and 6. Hanlon's Fantasma.

March 13. Lizzie Evans.

March 17. Leavitt's minstrels.

March 25. Kate Emmet—The Wolf.

April 7. Kellar, the Magician.

THIS WINTER'S AMUSEMENTS.

Fort Worth Opera House's List Not Excelled South.

Fort Worth can challenge comparison with any city in the South in the excellence and standard of the attractions which will play at the theater here this winter. Following is the official list of the opera-house booking:

Carl Gardner, Bobby Gaylor, Maud Granger, Barnes of New York, Jolly Entertainers, Minstrels, Tony Earls, The Silver King, Elie Elster, Oets Reicher, Fisher's Combination of Plays, Cherry's Aunt, Friends, Potomac Ferry, Lady Windemere's Fan, Derby Mascot, Nat G. Goodwin, The East Mall, Richard Mansfield, Sam'l of Posen, Richard and Pringle, Opera company, James Kearne's Shore Acres, Stuart Robson, The Lost of New York, Robin Hood, John L. Sullivan, James O'Neil, Great Opera company, Lewis Morrison, J. M. Hill, Mrs. Robert Mantell, Escorial Master, Black Crook, Marie Wainwright, Robert Downing, James G. Corbett, Mrs. Morris, Lillian Lewis, Chas. Yale's New Devil's Auction company, Seabrooke Opera company, Alabamas, The Entertainers, Milton Nobles, The Entertainers, Thos. W. Keene, Spider and Fly, Archie Boyd, Danger Sign, Charles Dickson, Tornado, The Colonial, The Operator, Barlow's Minstrels, Beechey, Honnith, Nelly McHenry, J. M. Royal Calibres.

A GRAND LIST.

Attractions Booked for the Fort Worth Opera House.

The Coming Season's Enjoyment Promises to Be Rare—Secure Your Partners—A Renovated Opera House.

Ever since his purchase of the Fort Worth opera house some five weeks ago Col. Henry Greenwall has been in the East booking attractions for the coming theatrical season in the Southwest. As Mr. Greenwall now controls all the leading houses in the Texas circuit he has been able to secure more substantial and exclusive companies for the entire string of houses than though he were pulling for one house only.

The opera house has been put through a thorough course of renovation preparatory for the season's usage.

What with a well appointed theater building, and a good string of attractions, the outlook for amusements in Fort Worth this season is bright indeed.

About the latter part of September the opera house will open. The dates of all the companies have not been positively arranged, hence no dates are given with the list. Following is the order in which they will come:

James H. Walthok, "The Cattle King;" Brady's "After Dark company;" C. A. Gardner in "Karl," Cleveland Minstrels, Clipper comedy company with Amy Ames, Sam Jack's Lily Clay company, Lizzie Evans, A. M. Palmer's "Jim the Penman company," Soap Bubble company, Lillian Lewis company, the Burlesque of Bluebeard, Jr., with all the original scenery as produced in Chicago with sixty people; Augustin Daly's "Under the Gaslight," "Lost in New York," with real water and steam tugs; Geo. Wilson Minstrels, Brady and Weldy's "Great Metropolis," "Still Alarm," with the patented engine house scene, engine and horses; Coured comic opera company, McLean and Prescott, Kiralfy's Water Queen burlesque company, Milton Nobles, L'Alamand and Hess opera company, Kate Castleton, Jarbeau in "Starlight," E. E. Rice's burlesque "Pearl of Peking," new scenery and fifty people in the cast; "Held by the Enemy," Emma Juch grand opera company, with orchestra, thirty-six principals and 100 in the chorus, using ten cars to transport this company; "Light and Shadows," The Extravaganza, "Spider and Fly," with car of scenery; Henalty company Hanlon's "Fantasma," with new mechanical effects; Fred Waide and Mrs. D. P. Bowers in Henry VIII. Keene, Frank Jones comedy company, Patti Rosa, Davis and Litt "Stowaway company," Coured comic opera company, Louis James, Primrose & West, Hattie Bernard Chase, Marie Wainwright, Barrel of Money comedy drama company, Social Session company with orchestra and band; Robert Downing, the great James Iwen O'Connor, Jane Coombs, Duncan Harrison's "Paymaster," Eva Mountford, Greenwood comic opera company, John L. Sullivan and Duncan Harrison, "One of the Bravest," with fire engine and horses; Arden's "Ziglan's Way" with scenery, E. E. Rice's grand extravaganza and burlesque scenic production of Corsair—two cars of scenery and fifty people in the cast; Carter's grand spectacular drama "Fast Mail," Katie Putnam, "Wild Oats," Henderson's production of the Gendollers and Said Pasha.

Manager Greenwall Has Secured the Finest List of Attractions Ever Seen in Texas for the Coming Theatrical Season.

Now that another theatrical season is near at hand the theatergoers of Fort Worth are naturally interested in the attractions booked for the coming season. It will be observed from the list that the finest list of attractions ever seen in Texas has been secured by Manager Greenwall.

The regular season will open on September 5, with the great romantic actor, Mr. Robert Mantell, in his new play, "The Face in the Moonlight."

The list of attractions for the coming season are as follows:

Robert Mantell, in his new play, "The Face in the Moonlight."

The Still Alarm.

Little Trizey.

Roland Reed, in his new play, "Innocent as a Lamb."

Cleveland's Minstrels.

Great Opera company.

The Lilliputians, a company of seventy-five little comedians.

Frank Daniels.

The Robin Hood Opera company, with fifty-five people.

De Bill.

The greatest of all comedies, "Niobe."

R. B. Gramam.

Hermann, the great wizard.

The farce comedy, "Aunt Bridget's Baby."

The great Madison Square success, "A Trip to Chitatown."

The Brazier.

Pauline Hall Opera company, in "Puritana," with seventy-five people.

Grimes' Cellar Door.

Patti Rosa.

James T. Powers, in his new success, "Mr. Walker of London."

Lydia Yeamans Titus.

The Operator.

Nellie McHenry, in her great success, "A Trip to the Circus."

Si Perkins.

Lillian Lewis.

Thos. Q. Seabrooke and sixty-five people, in the greatest of all operas, "The Isle of Champagne."

Marie Wainwright.

The Strait Tip company.

Richard Mansfield.

The London Gaiety company.

Lewis Morrison, in his spectacular production of "Faust."

Geo. Wilson and his new comedy, "Monte Carlo."

Fanny Davenport, with her entire production.

Mattie Vickers.

N. S. Wood.

The Tavery Opera company, with 100 people.

The old favorite, Milton Nobles.

The great production of "Siberia."

Miss Kittie O'Connor.

The Burglar.

Shas. Yales' new "Devil's Auction."

Mrs. John Drew, in "The Rivals."

The Sportsman.

Blods' Minstrels.

Chas. T. Ellis, the greatest of all German comedians.

The funny comedy, "Skipped by the Light of the Moon."

Jet Prouty.

Sam T. Jacks' "Creole" company.

Barlow Bros' Minstrels.

Mr. Stuart Robson.

Edgewood Folks.

John T. Kelley, the great Irish comedian.

Frohman's company in the great New York success, "The Masked Ball."

The great spectacular production, "The Spider and the Fly."

Nat Goodwin, the greatest of all comedians.

The great Southern drama, "Aladdin."

Joe Modjeska.

Sam Sully.

Peckins.

Edo.

Die Boyd.

Joe Jullities.

In Joslin.

Die Boyd, in "The Country Squire."

it may be late... you and not children of community. I look after the family, do the necessities of your plan, then only. Backed by Executive Fund—companies, has the highest not.

DRAMATIC.

Opening of the Theatrical

Season. 1895.

"DARKEST RUSSIA" AT GREENWALL'S SEPTEMBER 30.

LOT OF ATTRACTIONS

ONE BUT MERITORIOUS PLAYS WILL BE ADMITTED TO THE BOARDS.

Blood and Thunder and Bad Ballet Have Been Relegated to the Past.

The regular theater season will open at Greenwall's opera house September 30, with the presentation of the great drama, "In Darkest Russia," by the Sidney R. Ellis company. Two light plays will be offered before that as an introduction to the entertainments of the year, which will be of an unusually high character. These two plays will be "Fritz in a Mad House," on September 17, and "The Dazzler," September 18. Then, after an interval of a little over a week, will come the good things of the year.

It is a well known fact that the proprietors of the Fort Worth opera house are also the owners of a number of first-class houses throughout the South, in all of which the management is progressive and enterprising. An enumeration of these well known Theatrical temples is appropriate at the present time. They are the Grand opera house, New Orleans, the Vendome theater, Nashville; the Lyceum theater, Memphis; the Savannah theater, Savannah; the Lyceum theater, Atlanta; the Grand opera house, Galveston; Sweeney & Combs' opera house, Houston; Dallas opera house, Dallas. The staff of the Fort Worth opera house will remain the same as last year, consisting of the following well known gentlemen: P. W. Greenwall, manager; Sol Braunig, treasurer; Geo. Connor, leader of orchestra; Vick Josenberger, stage manager; Louis W. McAllister, property man; John Bondurant, chief usher. Treasurer Braunig is now having the house cleared and painted inside; the scenery is being retouched and cleaned for the opening.

Theater goers who have, in the past, been surfeited with the lurid drama and a chaotic conglomeration of farce comedies will hail as a welcome relief the new regime to be pursued by the Greenwall Theatrical Circuit company for the coming season. With a determination to raise the standard of attractions, they have strictly adhered to the axiom, "nothing but the best." To successfully cater to and establish a reputation with the better class of theater goers, this enterprising firm of managers have secured a list of all theatrical celebrities and organizations of such reputation that a season of unusual brilliancy is assured. The latest New York successes in comedy-drama-melodrama; the largest spectacular and minstrel organizations, the most celebrated American and European stars, will appear in succession, making a varied and interesting list to anticipate. They are as follows:

"Darkest Russia," which made a run at the Fourteenth street Theater in New York of over six weeks.

The brilliant soubrette, Katie Putnam, in a new play, "The Linn Kiln."

J. K. Emmet, the leading German dialect comedian, in his new play, "Fritz in a Mad House."

Hoyt's merry farce, "A Trip to Chinatown," which made a run for two years at Hoyt's Madison square theater, New York city.

The great nautical melodrama, "The White Squadron," which created such a sensation during the meeting of the United States navy in New York city four years ago.

Charles H. Yale's spectacular production of the "New Devil's Auction," with the latest specialties from Europe.

Al G. Field's minstrels, in an entire new dress.

Charles Frohman's "Lost Paradise," with the original company that played at Palmer's Theater, New York city.

The great success, "In Old Kentucky," that made such a phenomenal hit in the Lone Star state last season.

A. M. Palmer's "Trilby," with the great New York cast, now making such a long run at the Garden theater, New York city.

Louis James, who has been with Fred Ward the past three seasons in repertoire.

Joe Cawthorn, who was with the late Patti Rosa and who has made such a success in the German dialect that Mr. Dunne will star him the coming season.

The unprecedented success, "The Span of Life," that created such a furor with the bridge scene at the People's theater, New York.

Kennedy, the strongest man in this country, in his great success of "Samson."

David Henderson's grand spectacular production of "Sinbad," carrying two carloads of scenery and over a hundred people, which made such a phenomenal run at the Chicago opera house, Chicago.

"The Pay Train."

The great tragedian, Thomas W. Keene, in repertoire.

The great spectacular production "Spider and Fly."

Frederick Warde in the same production that made a run at the Star theater in New York.

The grand melodrama, "Land of the Midnight Sun."

The rising soubrette, Cora Van Tassel, in "Tennessee Pardner," which was one of the closing attractions at the old Niblo theater, New York.

Stuart Robson in an entire new production.

"Ride for Life," a melodrama carrying a carload of scenery, producing a locomotive and a train of cars.

Charles H. Pratt's grand opera company, introducing, besides Mme. Tavarly and Mme. Dorre, some of the most clever European artists this country has ever seen.

The merry farce comedy, "A Railroad Ticket."

Hanson's beautiful spectacle, "Fantasma."

W. H. Crane in his latest New York production, "My Wife's Father," which made a run of over one hundred nights at the Fifth avenue theater.

The great favorite, Marie Wainwright.

Peerless Corinne, supported by the Jennie Kimball opera company, comprising seventy odd people.

The sweet singer, Charles A. Gardner, in his new success, "The Prize Winner."

Creston Clarke, the rising young tragedian, supported by Miss Adelaide

Prince, who is well known to the people of Texas, having lived in Galveston for years, and who has been a member of Daly's company at Daly's theater, New York, for the last four years.

Conroy and Fox, the Irish comedians. The great melodrama, "Special Delivery."

The racing play, "The Derby Winner."

Our popular soubrette, Katie Emmet, in a new production.

The unapproachable De Wolf Hopper and his opera company, numbering one hundred people, in his great success, "Pan Jan Drum," which made such a phenomenal run at the Broadway theater in New York.

The funny comedians, Donnelly and Girard, in the funniest play on earth, "The Rainmakers."

Otis Skinner in repertoire. Minnie Maddern Fiske in the great Parisian success, "The Queen of Liars," which will be produced under the management of the Greenwall Theatrical Circuit company.

Robert Downing in Shakesperian plays.

Charles H. Frohman's "The Girl I Left Behind Me," which made a run of one season at the Empire theater, New York.

Richard Mansfield in a repertoire of new plays.

Charles H. Yale's spectacular production of "Twelve Temptations."

"The Wild West," comprising about 30 horses, 25 Indians and about 25 cowboys, which will astonish the people with its parade the morning before they open.

Robert Mantell in a new production. Grau Opera company in repertoire, with a new New York cast. There will not be an old member in the company.

The incomparable Herrman the Great.

The musical farce-comedy, "A Breezy Time."

Lottie Collins, who created such a furor at the Standard theater, New York city, in her famous English dance, "Tarara Boom de ay."

The great London success, "The Cotton King," carrying two carloads of scenery. In this production a cotton mill is in full view of the audience, making it very realistic.

The old favorite, "Fast Matt."

Lewis Morrison, who will have a new production in addition to "Faust" and "Richelieu."

Our Little Favorite, Effie Elser.

The Della Fox opera company, comprising 75 people, in her latest success, "The Little Trooper," which ran for one hundred nights at the Casino, New York city, and in addition will produce "Fleur de Lis," which opens Palmer's theater the first week in September.

Helen Modjeska in an entire new production.

"Derby Mascot," the great racing drama.

Primrose & West's grand production of double minstrelsy.

Roland Reed in a new play.

Dramatic

The theatrical season will begin in earnest on August 31, and it can be said without fear of contradiction that never before in the history of Fort Worth theatricals has the outlook for a genuinely brilliant season been so promising. The list of attractions is certainly one to conjure with, including as it does the very cream of tried successes such as the following:

- Georgia Minstrels.
- The Hoyt Comedy Co.
- The Holden Comedy Co.
- Hermann, the Great.
- Harry Corson Clarke.
- The Christian.
- John Griffith in "Macbeth."
- Mr. Jolly of Joliet.
- The Ewing Taylor Co.
- Darkness and Daylight.
- Fisher and Carroll.
- Haverly's Minstrels.
- When Knighthood Was in Flower.
- The Rivals.
- The Parish Priest.
- Grav Opera Co.
- The Storks.
- Alphonse and Gaston.
- Lewis Morrison.
- The Little Outcast.
- Rose Coghlan.
- Head Waiters.
- A Life's Mistake.
- Harry Beresford in "The Professor's Love Story."
- The Wizard of Oz.
- "Prodigal Daughter."
- Eight Bells.
- Jefferson De Angelis in "The Torador."
- Reaping the Harvest.
- The Burgomaster.
- Black Patti Troubadours.
- West's Minstrels.
- Paul Gilmore in "The Mummy and the Humming Bird."
- Lilliputians.
- McIntire and Heath.
- Spotless Town.
- Blanche Walsh in "The Resurrection."
- David Harum.
- Eternal City.
- An Indian Romance.
- The Wills Comedy Co.
- King Dodo.
- Power Behind the Throne.
- George Oliver.
- Dave Warfield in "The Auctioneer."
- A Hot Old Time.
- Lou Dockstader Minstrel.
- Virginia Drew Trescott.
- Charles Hanford.
- The Two Johns.
- Alberta Gallatin in "Ghosts."
- Nat Wills.
- The Silver Slipper.
- Miss Wainwright in "Twelfth Night."
- Gertrude Coghlan in a new play.
- S. Miller Kent.
- Peck's Bad Boy.
- Ward and James in "Alexander the Great."
- Marie Colvill in "Nancy Brown."
- In Old Kentucky.
- Convict's Daughter.
- Miss Hill's "Smart Set."

DALLAS OPERA-HOUSE.

Opening of the Preliminary Season for One Night Only Aug. 28.

Joseph Hart (late Hallen and Hart), presenting his musical comedy, "A Gay Old Boy," will be the first to brave the heat and "silver question" through the south this season. Presidential years have always been considered by the theatrical managers as off years for their business, and very few venture out until after the elections. The firm of D. W. Truss & Co., who direct the tour of Mr. Hart, are an exception to the rule. All of their attractions opening from two to three weeks earlier than last year.

This attraction was selected by Manager Greenwall for the opening of the regular season on account of its success in the east last season.

The regular season will open Sept. 21. The following is a partial list of attractions so far booked for the Dallas opera-house and the Fort Worth opera-house for the coming season. The balance of the list will be published later:

"Stewart's Comedians," "Night Frolic," Richard & Pringle's Minstrels, Paul Bryten, "Jim the Penman," Gus Williams, Robinson, McIntire & Heath in "Down in Dixie Land," "Private Secretary," Corinne with Joseph Cawthorn, Grav opera company, Ross Corson, Boston Crook, "Mike White Flag," "Eight Bells," Field's Minstrels, "Rob Roy," Gotthold's "Extravaganza company," Bancroft the Magician, "Sawing the Wind," Louis James, Original Bostonian company, Ross, "Death Auction," Lewis Morrison, "Ensign," Barlow Minstrels, "Lanning's Bath," "Mama Anderson," "Clay Cleant," "Cannon," "Dearest Runo," "Midnight Bells," Della Fox, Baldwin-Melville Co., Wenzel's "Spectacular Show," Margaret Mather, Street Robinson, "Fest Mail," "Trip to Chinatown," "Merry World," Sol Smith Russell, "A Life's Mistake," Murphy & Mack, "The Wizard of Oz," "Tornado," Lilliputians, "Texas Star," "Fair Virginia," Otho Sawyer, "Black Patti," Primmer & West, George Cayvan, Mabel Paige, Verone, and Fregoli, the most wonderful transformation artist in America, or possibly in the world.

LEADING PLAYS COMING TO DALLAS OPERA HOUSE

MANAGER GREENWALL ANNOUNCES FIRST LIST FOR SEASON.

Most of Productions Will Play More Than One Night Stands in Dallas.

Although an election year generally is conceded a bad one in theatrical circles, Phil Greenwall, manager of the Dallas Opera House, has obtained good contracts with leading producers. While the season will open late, the quality of the shows will be much better than in many years, Mr. Greenwall said yesterday.

An exceptional feature of this year's attractions, he explained, is that a majority of the plays will be new to Dallas theatergoers. No "fly-by-night" shows, as Mr. Greenwall termed them, have been contracted for and a number of the best plays will remain in the city for two or more days. Several of the productions have experienced long runs in the big show towns in the North and East and are taking the road for the first season.

The lateness of the theatrical season is not only being felt here, but all over the country, Mr. Greenwall said. The season is just beginning in some of the Middle Western centers and only one house has been opened in New Orleans. The season will be opened by Al H. Wilson on Oct. 13 for four days. He is playing this year in a new and rollicking Irish song play, "My Kilarney Rose," with all new songs.

Among the other productions which will be shown here "Experience," by George V. Hobart, probably is one of the best, Mr. Greenwall said. This play was modeled along the lines of "Everywoman" and brings in such characters as Pleasure, Slander, Intoxication, Beauty, Fashion and others. A feature of the show is the beauty of the women taking the parts.

"The Lilac Domino" and "Princess Pat" are two new operettas which have never been seen here and which have big reputations. The former is an Andes Dippel production and is modeled somewhat after the famous "Merry Widow." "Very Good Eddy" is another new show which will be seen here. It is having a long run in New York. "Watch Your Step," a new George Cohan production, is a big musical comedy. Maud Allen, a talented dancer, is among the newcomers. She carries an orchestra of forty pieces.

David Warfield to Return. David Warfield will appear here in his well-known play, "The Music Master." His new play has not yet been produced. "Hit the Trail Holliday" is another new Cohan production which will be shown here for the first time. It also is playing a long run in the East.

The spectacular "Garden of Allah" is booked again for this season. The opera, "Robin Hood," under the direction of the Boston Grand Opera Company, will come back with some leading singers in the cast. "Alone here for the first time." "Fair and Warmer," a big farce comedy which started in New York and is still running there, is coming.

Among the other attractions booked are "A Night on a New York Roof Garden," Al G. Field's Minstrels; "Twin Beds," comedy; "Freckles," comedy; "Mutt and Jeff," musical comedy; "Winter Garden Show," spectacular production; O'Brien's Minstrels; "Birth of a Nation," motion picture; "Rio Grande," drama, which has just opened in Boston; "Rebecca of Sunny Brook Farm," comedy; "Peck's Bad Boy," comedy, and "Smart Set."

With a month Mr. Greenwall said he would be able to announce the book-ings of the best shows. He feels he will be able to do this immediately following the election. He said he was trying to get plays which are shown for the first time and include stars in the casts.

Boucicault's Plays.

Here is a list of Boucicault's plays with the date and place of their original production:

- London Assurance, a comedy in 5 acts, London, 1841.
- Irish Heiress, a comedy in 5 acts, London, 1842.
- A Lover of Proxy, a farce in 1 act, London, 1842.
- Alma Mater, a comedy in 3 acts, London, 1842.
- Curiosities of Literature, a farce in 1 act, London, 1842.
- The Bastile, a drama in 1 act, London, 1842.
- The Old Guard, a drama in 1 act, London, 1843.
- Woman, a tragedy in 5 acts, London, 1843.
- Victor and Hortense, a drama in 2 acts, London, 1843.
- Love in a Sack, a farce in 1 act, London, 1843.
- Lolah, a drama in 2 acts, London, 1844.
- Old Heads and Young Hearts, 5 acts, London, 1844.
- Don Cesar de Bazan, a drama in 3 acts, London, 1844.
- A Match for a King, a comedy in 2 acts, London, 1844.
- Mother and Son, a drama in 2 acts, London, 1844.
- Fx and Goose, an operetta in 1 act, London, 1844.
- Laying a Ghost, a farce in 1 act, London, 1844.
- A Confidence, a comedy in 1 act, London, 1845.
- The Old School, a comedy in 2 acts, London, 1845.
- Found Out at Home, a comedy in 3 acts, London, 1845.
- The Water Cure, an operetta, in 1 act, London, 1845.
- Shakespeare in Love, 1 act, London, 1846.
- Love and Money, a comedy in 5 acts, London, 1847.
- The Willow Copse, a drama in 5 acts, London, 1848.
- The Knight of Arva, London, 1848.
- Salamandrine, a ballet, London, 1849.
- Gerald, a comic drama in 3 acts, London, 1850.
- An Invisible Husband, 3 acts, London, 1850.
- A Radical Cure, a farce in 1 act, London, 1850.
- Love in a Meze, a comedy in 5 acts, London, 1851.
- Sextus the Fifth, a drama in 5 acts, London, 1851.
- The Garde Mobile, a farce in 1 act, London, 1851.
- The Queen of Spades, in 3 acts, London, 1851.
- The Corsican Brothers, in 3 acts, London, 1852.
- The Vampire, in 3 acts, London, 1852.
- The Prima Donna, in 2 acts, London, 1852.
- Genevieve, 3 acts, London, 1852.
- The Young Actress, in 1 act, New York, 1853.
- The Fox Hunt, in 5 acts, New York, 1853.
- Andy Blake, in 2 acts, Boston, 1854.
- Faust and Margaret, in 3 acts, London, 1854.
- Louis XI, in 5 acts, London, 1854.
- Apollo in New York, in 2 acts, New York, 1855.
- Janet Pride, in 5 acts, London, 1858.
- The Chameleon, in 1 act, New Orleans, 1855.
- The Fairy Star, in 1 act, Boston, 1855.

Dion Boucicault.

The black curtain of Death, which drops on some life's drama "every time the clock ticks," hid from human view forever, the other day, a unique character. Dion Boucicault's last "exit" was one which two continents read of with interest. For sixty-eight years he had lived, and for nearly fifty of them his name had been among those well known by people of the stage and theatregoers. He developed first as a playwright, having written "London Assurance" before his twentieth birthday—a piece which was almost phenomenally successful.



It was, however, only one of nearly 400 plays which he either originated or adapted. His debut as an actor occurred several years after his first literary success; and while his work with the pen is alone enough to make the public long remember him, his acting was even better than his writing. Born in Dublin, his rich, delicious, Celtic brogue was a gift. The happy-go-lucky Irish parts which he alone could create found in their author an actor more than worthy of them. No other man ever did or ever will play Con, in "The Shaughraun," as he played it, and that was only one of his triumphs. Whatever Dion Boucicault's private character was, his death leaves a vacant place in the realm of Tj-epis which will long remain unfilled.

THE ORIGINAL "SHAUGHRAUN."

Boucicault Furnished With the Character by a Peculiar Irish Incident.

One night in 1872 Boucicault, accompanied by a friend, was driving toward Dublin to fill an engagement at the Theater Royal. His rig broke down and he would have been unable to proceed had not a wild blade of a fellow called "Catherine Jack," broke through the hedge and come to the rescue, says a writer in the New York Star. Taking in the situation at a glance he started off for help.

Fully ten minutes elapsed before he made his appearance, and the other two began to think he had forgotten them. He brought with him a rearing animal, on seeing which Boucicault's friend grew almost white from fear.

"Why," he said, "that is—" "Never mind what it is," said Jack, gruffly. "Just help me harness the buste."

The work was done in silence. Then Jack, taking the reins and warning the other two to keep still, drove rapidly toward the city. On reaching the streets the animal screamed with fright, but Jack urged him on, and Boucicault reached the dressing room of the theater just as the orchestra struck up the overture. Jack not only got his five guineas, but a considerable sum from the actor.

The main part of the story lay in the fact that the animal Jack had stolen was a racehorse, the property of a well-known member of the Irish peerage. It had been entered for a big stake in England, and many thousand pounds had been wagered upon it. Jack got the animal back to its stable and carefully groomed it. The horse did race two weeks later and won. The story of that fifteen-mile ride to Dublin and Boucicault's first introduction to Con, was never told, however, until many years later, when "The Shaughraun" was produced.

Katie Putnam



CARRIE EZIER

Singing and Dancing and Acrobatic Soubrette. AT LIBERTY.
STRONG SPECIALTY. Late of Harry Williams' Bowery Girl.
Regards to Atlantic City Surf Club. Address care MIRROR.

ALBERT HART

Casino, 1897-98.

A SEASON'S ATTRACTIONS
SEPTEMBER 9, 1894.

GREENWALL'S OPERA HOUSE OPENS
TUESDAY, SEPTEMBER 18.

Jolly Nellie McHenry in "A Night at the Circus" the First Attraction. Other Good Ones to Follow—Stage News and Gossip.

The season at Greenwall's opera house will open on Tuesday, September 18, when Jolly Nellie McHenry will present her new circus comedy, "A Night at the Circus," and no doubt will make a decided hit in her dual role of Mlle. Electra, queen of the arena, and Mlle. Madeline Milan, a visiting governess. She is the life and soul of the piece from beginning to end, although her supporting cast is an exceptionally good one. Her antics while disguised as a governess engaged to teach four young ladies the rules of deportment are simply inimitable, and will involve no end of laughter during the second act. The last act takes place in the dressing tent of the Greatest Show on Earth. The mischievous Mlle. Electra induces Archibald Banger and Nicholas Friaque, two respectable law partners, to come into the dressing tent in a disguise, and at the same time has managed a meeting with them of their respective wives; that is, each wife also in disguise indulges in a surreptitious adventure with the law partner of her husband, not recognizing him in his queer make-up.

In this scene J. H. Bradbury, as Signor Bonanza, the inflated and much be-diamond manager of the circus, has no end of difficulties with his troupe. Mlle. Electra declines to go on when the people are shouting for her, unless the manager concedes to give her 110 per cent. of the gross receipts. The other members of the troupe demand their back salaries and altogether he has a hard time of it. In this predicament he shoves one of the lawyers into the ring to take the place of the comic singer, while the other lawyer is thrown into the arena as the Wild Man of Borneo. Ultimately the wives recognize their husbands, and after an animated climax all is forgiven and everything ends happily. Miss McHenry has engaged an entirely new company, with the exception of J. H. Bradbury, who will be remembered for his excellent impersonation of the circus manager. The original music, catchy songs and pretty dances are all new and the specialties novel. The new people in the company include John Webster, Joe Dally, Alf Pearce, Billy Barny, Jr., Dorine Dymmock, Alice Pennoyer, Minnie Jarvie, Rose Gauthier, the Taylor Sisters, and others.

One of the few successes of last season was Bonnie Bessie Bonhill in her charming comedy, "Playmates." As a graduate of the high class vaudeville stage, invading high priced theaters and implanting herself there on most successful terms with the public, she has been a revelation.

But then, her work is so different from all others of her type who came before her. For she was really expected to supply the wants of a public long suffering from the torture inflicted by alleged stars. Her voice in itself was one revelation; her speech and pronunciation constituted another. Her dramatic in every move, graceful, most to a fault in every little detail, comic without trying to be, and brilliant in appearance. In her play of "Playmates" her portrayal of characters in life are truly

STOP AT THE NEW HOTEL

1893

THE ARLINGTON INN.

Location high, cool and delightful. 100 Rooms. Every modern convenience. Strictly first-class. Commercial travelers' sample room on Seventh street. Leave baggage checks with hotel porter and take Arlington Heights electric cars at Union depot. Open every day in the year. Heated by steam and lighted by electricity.
 McLEAN & MUDGE, Managers.

HOTEL PICKWICK,

Corner Main and Fourth Streets, Fort Worth, Tex.

Rates, \$2.50 Per Day. GEO. C. HUDGINS, Manager.

MANSION HOTEL.

Corner Main, Fourth and Rusk streets, Fort Worth, Texas. The largest hotel in the city; ten sample rooms on ground floor; dining room on first floor; cuisine unsurpassed; office-entrance on Rusk street; popular rates. W. W. Dunn & Son.

GREENWALL'S OPERA HOUSE

GRAND MATINEE TODAY AT 2:30
TONIGHT AT 8:15

M. H. Leavitt's Grandest Spectacular Production.

SPIDER AND FLY.

50 People. 50 European Celebrities. Gorgeous Scenery. Superb Costumes.

Monday and Tuesday, } **Nov. 13 & 14**

SPECIAL MATINEE TUESDAY,

The Young Romantic Actress,

MISS - MAIDA - CRAIGEN,

Supported by

Mr. Frederick Paulding.

Will present for the first time in this city an Original Romantic play in three acts by Mrs. Jean Davenport Lander and Mr. Frederick Paulding, entitled

A DUEL OF HEARTS.

They are well armed—these two—in skill and daring, for any combat. Old play produced under the direction of Mr. Frederick Paulding.

The performance will conclude with the balcony scene from Shakespeare's "ROMEO AND JULIET."

Romeo.....Mr. Frederick Paulding
 Juliet.....Miss Maida Craigen

SEATS NOW ON SALE.

Greenwall's Opera House

Last Two Performances of

GRAY'S OPERA COMPANY.

MATINEE TO-DAY,

BEGGAR STUDENT,

—TO-NIGHT—

The Great Comic Opera,

INDIANA.

MATINEE PRICES—25 and 50 cents.
 NIGHT PRICES—25, 35, 50 and 75c.

MONDAY NIGHT, JAN. 6.

First time here of the favorite comedians,

Donnelly and Girard.

And their big company of artists, introducing the cream of the comedy world, in their latest laughing success,

THE RAINMAKERS.

Seats now on Sale.

TUESDAY NIGHT JAN. 7,

J. H. HAVERLY'S,

ORIGINAL MASTODON

MINSTRELS.

COMING—Wednesday and Thursday, January 8-9

OTIS SKINNER.

1896



injuries received when his plane crashed in Minden, Nev., while on a training flight. He had been featured with Paul Whiteman and other bands. He had owned his own plane since 1924, when

Yvette Guilbert

Yvette Guilbert, 79, noted French singer and actress, at Aix-la-Provence, France, February 2, according to a report received in London by the Vichy radio.

Starting out as an actress, she later turned to singing and became known as the greatest of all French chanteuses. In later years she became an acknowledged authority on her country's medieval folklore and was awarded the Legion of Honor as "the Ambassadress of French song."

She once gave a performance for King Edward VII, then Prince of Wales, at a private party on the Riviera. In 1895-'96 she visited the United States and in later years conducted schools for young girls in New York and Paris.



Back in the stone age of musical comedy this hefty blonde led the march number entitled "We're Uncle Sam's Marines," bringing down the first act curtain to deafening applause.



"Boston Belles," at Greenwall's Opera House Friday, Matinee and Night, Jan. 11.

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Family or Individual Plan 3.00
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Greenwall's Opera House.

TO-DAY, 1900
Matinee and Night

The Sensational Drama
A NIGHT IN CHINATOWN

Matinee Prices—25c, 50c and 75c.
Night Prices—25c, 50c, 75c and \$1.
Seats on Sale at Box Office.

1900

GREENWALL'S OPERA HOUSE

Friday, March 16th,
Matinee and Night,

The Duke of
York, London.
The Lyceum
Theatre New
York.

SUCCESS
DANIEL V. ARTHUR PRESENTS
MR. WILLIAM
MORRIS

In the enormously successful comedy,
"The Adventure of Lady Ursula."
By Anthony Hope, author of "The
Prisoner of Zenda." Interpreted by a
company of unusual excellence, includ-

ing **MISS FRANCES DRAKE.**

By Special Arrangement with Daniel
Frohman.

Better than "The Prisoner of Zenda."
N. Y. Herald. The Lyceum's greatest
success.—N. Y. Journal. A comedy full
of bright lines.—N. Y. Tribune.

Matinee prices 25, 50 and 75c; night
prices 25, 50, 75c and \$1.00. Seats on sale
at box office.

GREENWALL'S OPERA HOUSE.

Saturday, March 17th, Matinee and
Night.

"The Little Minister" is a triumph for
purity in theatricals.—The New
York Herald.

MR. CHARLES FROHMAN
Presents the success of the century
"THE LITTLE MINISTER"
By J. M. Barrie. Founded on his novel
of the same name. Presented for 300
nights in New York.

Matinee prices, lower floor 75c,
balcony 50c and 75c. Night prices,
lower floor \$1.50 and \$1.00, balcony 75c
and 50c, gallery 25c.
Seats on sale at box office.

Greenwall's Opera House.

MATINEE TODAY AT 2:30.
TONIGHT AT 8:15

ROBIN HOOD

RETURN OF THE FAVORITES.
One week, except Thursday.

Commencing Monday, March 25,
The Charming and Versatile Artist,

Miss Pearl Melville

—AND—
The Ballwin-Melville Company.

Popular Prices—10, 20 and 30
cents.

MONDAY NIGHT.

The Great Comedy Drama,
THE BLACK FLAG.

Change of play at each perform-

ance.
Matinees—Tuesday, Wednesday,
Friday and Saturday at 3:15 p.m.
Ladies free Monday night if ac-

companied by a person with a paid
30c ticket.

THURSDAY, March 28,
MATINEE AND NIGHT.

MR. JAMES O'NEILL

In Two Splendid Productions

Thursday Matinee—Virginia
Thursday Night—Monte Cristo

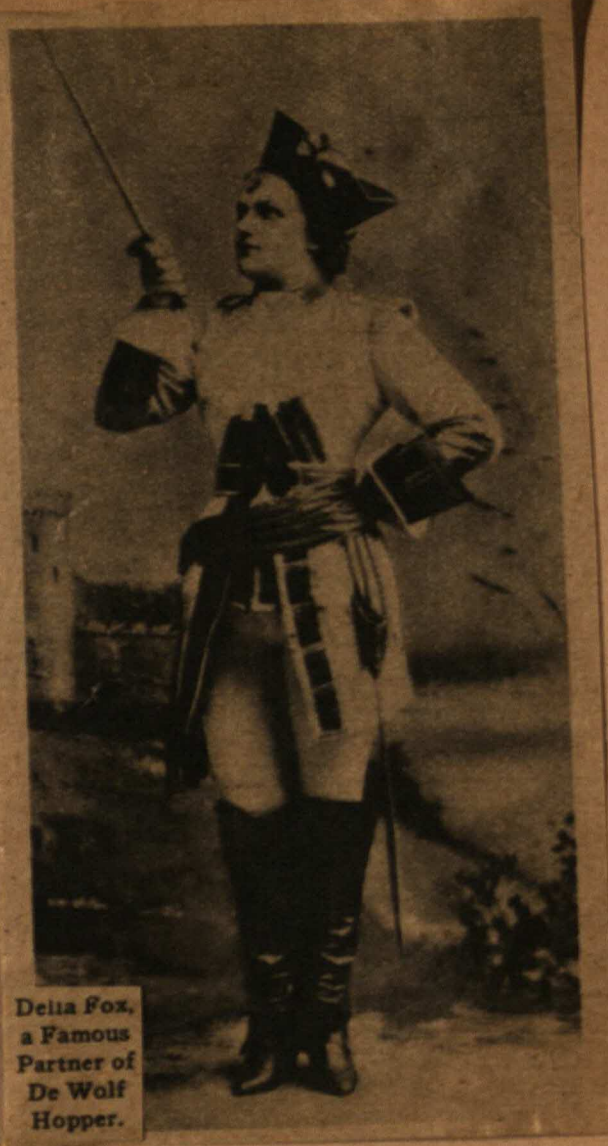
Note—By special arrangement Mr.
O'Neill will play at regular prices.

ch 15, 1900.

AT THE THEATER.

"A Night in Chinatown."

"A Night in Chinatown," which
comes to this city today, matinee and
night, at Greenwall's opera house, is
at once novel, thrilling and amusing,
giving full play to the stronger pas-
sions and an abundance of the most
humorous characterizations is founded
on actual fact, in the secret and seamy
life of the notorious Chinese quarter
of New York city, and striking advan-
tage is taken of the opportunity for
the introduction of fac-similes of the
highbinders' haunts and other locali-
ties. The story as staged is full of
power, pathos, comedy and action, and
hinges upon the abduction of Clara
Martin, the heroine, by the Chinese
proprietor of an opium joint, and the
efforts of her lover to discover and
rescue her. A raid is planned on Hop
Toy Wing's opium joint and it is dur-
ing the complications ensuing at that
place the sensational and thrilling sit-
uations take place. The young lover
gains access to the place by means
of a fire escape and is felled by a blow
from behind. A trap in the floor is
opened and a corresponding one in the
floor below, through which he is dropped
into what is called the shake pit. He
is rescued from this place by friends
and an explosion which afterwards
takes place sets fire to the building.
One of the most applauded features of
the play is the wonderful scenery. The
scene showing Ching Foy's gambling
den, a Chinese Oriental opium joint,
the highbinders' snake pit, Mott street
illuminated at night, the dance hall
of the dives. In brief, comically,
melodramatically, spectacularly and in
specialties "A Night in Chinatown"
is one of the most entertaining plays
on the stage at this time.



Delia Fox,
a Famous
Partner of
De Wolf
Hopper.

GREENWALL'S OPERA HOUSE

One solid week, commencing
MONDAY, MAY 7th.

Matinees Wednesday and Saturday,
PERUCHI BELDENI COMPANY.

Monday Night,

Bartley Campbell's Celebrated Play, the
"GALLEY SLAVE."

A complete change of plays, scenery,
costumes, music and specialties at
every performance. Ladies admitted
free Monday night if accompanied by
a person with a paid 20c ticket if se-
cured before 6 p. m. Monday. Matinee
prices, adults 20c; children, 10c. Night
prices, 10, 20 and 30c.
Seats on sale at box office.

GREENWALL'S OPERA HOUSE

Tonight, May 3,
at 8:30 p. m.

DAMON AND PYTHIAS

Presented by request,
under direction of

MR. W. W. HEATHCOTE.

Prices—Adults, 50c; Children, 25c.



MAUDE GRANGER.

Made on any Plan

How easily it can be made.



NEW YORK OFFICES
KNICKERBOCKER
THEATRE BLDG.

TIME ALL FILLED FOR
1896-97-98.

MR.
EDWARD
L.
BLOOM

Takes great pleasure in
informing his friends that

BANCROFT
THE MAGICIAN
HAS OPENED HIS SEASON
IN A TRIUMPHAL MANNER
Press and Public Unanimously Pro-
nounce His Bewildering
Production the
End of the Century Marvel



Magician

BANCROFT



"THE COLORED CHEVALIER."

Ernest Hogan

AN ECSTASY IN EBONY.

44 WEEKS 1898

The Laughing, Shrieking Hysterical Hit
with

Black Patti Troubadours

(GREATEST ON EARTH.)

AVAILABLE FOR SUMMER ENGAGEMENTS.

VOELCKEL & NOLAN, 18 E. 22d St., N. Y.

"As a RURAL GAWK Mr. Sidman has no equal."—St. Paul Dispatch.

MR. & MRS.

Arthur C. Sidman

FEATURED WITH
HOPKINS' TRANS-OCEANICS.

Permanent Address, "Red Hook Rest,"
Bensonhurst-by-the-Sea, N. Y.

83d St. and 24th Ave.



GREENWALL'S OPERA HOUSE.

BALDWIN-MELVILLE CO.

MATINEES DAILY.

Today, Matinee. "David Garrick."
Tonight. "Reaping a Whirlwind."

Matinee prices, adults 20c, children 10c.
Night prices—10c, 20c. and 30c.

Monday, Thursday, Friday, Sat. Nights.

Matinees daily except Monday—commencing Monday night, March 17.

DeLEON'S COMEDIANS.

Monday night. "Chuckles"
Ladies admitted free on Monday night if accompanied by one 30c ticket, if secured before 6 p. m. Monday. Prices, 10, 20, 30c

Tuesday, March 18, Matinee & Night

The greatest aggregation of Colored Singers, Dancers, Vaudevillians and Fun Folks in all creation. "The Perpetual Success."

Black Patti Troubadours

30 GREAT SPECIALTY ARTISTS 30

GREAT SPECIALTY ARTISTS

Headed by

BLACK PATTI,

(Greatest Singer of Her Race) and

Wednesday, March 19th, MR. OTIS SKINNER and company in "Francesca da Rimini."

Seats on sale for above attractions.

SPECIAL.

GREENWALL'S OPERA HOUSE

Wednesday Night, March 9th.

NOTE CHANGE OF DATE.

Otis Skinner

Will offer his matchless production of George H. Baker's poetic love story,

"Francesca da Rimini"

Francesca, played by.....

..... Marcia Van Dresser

Paolo, played by..... Aubrey Boucicault

Pope, played by..... William Norris

AND
MR. SKINNER
AS LANCIOTTO.

Company Numbers 35 Players

Prices: Lower floor \$1.50, balcony \$1.00,

75 and 50 cents, gallery 25 cents.

Seats on sale Monday 9 a. m.

Greenwall's Opera House

TONIGHT—Last Performance,

W Blanche **M** Melbourne
W ALSH **M** ACADOWELL

In Sardon's FEDORA.

WEDNESDAY NIGHT, JAN. 10.

The Favorite Comedian

HARRY CORSON CLARKE

Presenting

Broadhurst's Hilarious Sufficiency,

What Happened TO

Jones

ONE BIG LAUGH FROM START TO FINISH.

Seats on sale at box office.

Coming—Thursday, Matinee and Night, January 11,

THE SOUTH BEFORE THE WAR.

land waters.

Greenwall's Opera House.

TONIGHT ONLY.

D. E. Lester & Co.'s Massive
Production of

AT VALLEY FORGE

A Picturesque Colonial Drama.

No Advance in Prices.

Friday night Nov. 15, America's foremost comic opera comedian,

JEFFERSON DE ANGELIS

IN

"A ROYAL ROGUE."

Prices: \$1.50, \$1.00, 75c, 50c and 25c

Saturday, Nov. 16, Matinee and Night

"A BAGGAGE CHECK."

Seats on sale for above attractions.

Black Patti Troubadours.

America's greatest aggregation of Afro-American Thespians will be the attraction at Greenwall's opera house Tuesday, March 18, matinee and night. Bargain matinee Tuesday.

The exalted standing and reputation of Black Patti, the extraordinary excellence of her troubadours, and the phenomenal success of their performance elsewhere, makes the appearance of this remarkable company of singers, dancers and comedians in this city an event of immense interest.

Black Patti's lyric triumphs in all the leading music cities of Europe and America are without parallel. She is one of the most popular prima donnas in the world, and has probably sung before the largest and most distinguished audiences that ever assembled to applaud a cantatrice.

She has been the recipient of distinguished honors paid to her by the royalty of Europe, and nearly every representative musical organization in the United States has acknowledged her wonderful vocal gifts by the presentation of costly medals, diplomas and decorations. In addition to her beautiful voice and exquisite art, nature has endowed her with a bright intellect and queenly form; and if it was not for the accident of race and color, she would unquestionably attain distinction in grand opera equal to that enjoyed by Meiba, Calve, Albani and the world-famous diva after whom she is named. For six years she has won fame and glory for the Black Patti Troubadours, the most popular band of darkey play-folks ever organized, and this extraordinary success is due in measure to the development of and opportunities given to all the talented and versatile members of the company.

The Troubadours this season is said to be more entertaining than ever in the sun and singing features. John Ruckert, "The Alabama Blossom," the funniest colored man in America, has scored the hit of his career as "Ho Ho" in the Black Patti farce, "A Filipino Misfit."

KATIE EMMETT

To-morrow Matinee and Night at Greenwall's Opera House.

The first production of "Killarney" in this city will be given at Greenwall's to-morrow matinee and night.

The New York Telegram says: "Since the time that Dion Boucicault first produced the 'Shaughraun,' the Star theatre has not seen such a great success as was achieved by Miss Kate Emmett in 'Killarney' last night. The audience, a thoroughly cosmopolitan one, made up principally of first-nighters, who enter on a first night's performance of a new play with a feeling of martyrdom, was soon transformed into a smiling and thoroughly pleased audience, who realized that an extraordinary treat was in store for them, and was glad to endorse it as a hit of large proportions."

The Midnight Alarm.

Next Friday and Saturday nights and Saturday matinee, the great melodrama the "Midnight Alarm" will be presented at Greenwall's opera house.

The Philadelphia Press says: "The national last night held a large audience which witnessed with evident enjoyment and considerable enthusiasm a rather thrilling five-act drama, 'The Midnight Alarm.' The excellent stage setting evoked much applause, the scenes where the fast express dies across the draw bridge, after the attempt to wreck it had been foiled, and the one showing the interior of the engine house, and the receipt of the alarm of fire, changing to the exterior of the house and showing the smoking steamer dashing through the storm to the fire, were real and thrilling."

Greenwall's Opera House

OPENING OF SEASON,

1895
Saturday, August 29.

Matinee and Night.

The Laughing Comedian, Jolly, Jovial,
Joking, Joyous,

Joseph Hart,

(Late Hallen and Hart), in the
Successful Musical Comedy
"Hit,"

"A Gay Old Boy"

Introducing Miss Carrie De Mar and the great "Flurette," together with a company of especially selected artists.
Seats Now on Sale at Box Office.

GREENWALL'S OPERA HOUSE.

TONIGHT and

TOMORROW NIGHT

MR. JOSEPH MULLER

Presents for the first time here, the "laughiest" of all farce comedies

The Girl From Chili

REPLETE WITH NEW AND UP-TO-DATE SPECIALTIES
A SUN BURST OF LAUGHTER
FUN AND SENSATION
SONGS, DANCES AND SPECIALTIES
Prices 25, 50, 75c and \$1.00.
N. B.—The curtain will not rise Wednesday night until after the parade.
Seats on sale at box office.

Coming Saturday, March 17th, matinee and night, "The Little Minister."

3-13-1900
Greenwall's Opera House.

THURSDAY, MARCH 15,
Matinee and Night.

The Sensational Dram'

A NIGHT IN CHINATOWN

Matinee Prices—25c, 50c and 75c.
Night Prices—25c, 50c, 75c and \$1.
Seats on Sale at Box Office.

GREENWALL'S OPERA HOUSE

Friday, March 16th,

Matinee and Night,

The Duke of **SUCCESS** The Lyceum
York. Theatre New
London. York.

DANIEL V. ARTHUR PRESENTS

MR. WILLIAM

MORRIS

In the enormously successful comedy, "The Adventure of Lady Ursula."

By Anthony Hope, author of "The Prisoner of Zenda," interpreted by a company of unusual excellence, including

MISS FRANCES DRAKE.

By Special Arrangement with Daniel Frohman.

Better than "The Prisoner of Zenda." N. Y. Herald. The Lyceum's greatest success.—N. Y. Journal. A comedy full of bright lines.—N. Y. Tribune.

Matinee prices 25, 50 and 75c; night prices 25, 50, 75c and \$1.00. Seats on sale at box office.

THEATRICAL NOTES.

1899
Melroy's Minstrels at Opera House.

On Tuesday night, September 5, at Greenwall's Opera House, Melroy, Chandler & Co.'s colored minstrels will give the play-goers of this city a chance to witness a performance of this class that is said to be up-to-date, the Melroy, Chandler & Co.'s minstrels, who will appear here on that date, will present an array of talent which is positively second to none among the traveling organizations of this country. Brilliant end men, vocalists of established reputation and prominent figures on the variety stage will be seen in a program which, according to all accounts, is delightfully free from "chestnuts," and is calculated to hold the attention and entertain an audience of even the most captious critics. Hallback and Lindly, of Melroy, Chandler & Co.'s minstrels, have made a study of the weird dances of the negroes of the South, and this year have produced with the great Melroy, Chandler & Co.'s minstrels a correct representation of the comical dance, the "Pasamala" (pronounced by the colored people "possum-a-la"). The dance is a combination of graceful and intricate steps, which are produced while the dancers sing a nonsensical negro melody, which lingers in the ears of the auditor for days after hearing it. The word "Pasamala" is a derivation from the French words "La pas Malaise," which signify the "peculiar step."

GREENWALL'S OPERA HOUSE!

Tuesday Sept. 20.

ONE NIGHT ONLY
FAREWELL TOUR OF

R. D. McLEAN and MARIE PRESCOTT

PRESENTING
THE DUKE'S WIFE,

BY KNOWLES.

With a Car Load of New and Magnificent
Scenery and Superb Costumes.

SEATS NOW ON SALE AT BOX OFFICE.

Wednesday & Thursday Nights,
SEPT. 21 AND 22,

GRAND MATINEE THURSDAY
Dion Boucicault's Masterpiece,

AFTER - DARK

Superb Cast. Gorgeous Scenery. Marvellous
Mechanical Effects.

The Danish Singers Part

DAGMAR AND DE
The Favorites,

McINTYRE AND HE
Black-faced Aristocrats.

After Dark.

Wm. A. Brady's spectacular production of Boucicault's famous melo drama, "After Dark," will be the attraction at Greenwall's opera house next Wednesday and Thursday, September 21 and 22. Matinee Thursday. There is a vivid representation of the Thames river, wherein the heroine is thrown in by the villain. A tank of "real water" is used, and Old Tom, the hero, dashes to the rescue in a boat, and plunges after the girl. McIntyre and Heath, the negro minstrels, and Dagmar and DeCelle, the Swedish nightingales, are

SEPTEMBER 18, 1899.

GREENWALL'S OPERA HOUSE

Tonight, Thursday, Friday, Sat. Nights

Matinees daily except Today—commencing Tonight, March 17.

DELEON'S COMEDIANS.

Tonight "Chuckles"

Ladies admitted free Tonight if accompanied by one 30c ticket. If secured before 6 p. m. Prices, 10, 20, 30c.

Tuesday, March 18, Matinee & Night

The greatest aggregation of Colored Singers, Dancers, Vaudevillians and Fan Folks in all creation. "The Perpetual Success."

BLACK PATTI TROUBADOURS.

30 **GREAT SPECIALTY ARTISTS** 30

Headed by **BLACK PATTI,**
(Greatest Singer of Her Race).

Wednesday Night, March 19,

OTIS SKINNER

Will offer his matchless production of George H. Baker's poetic love story.

"FRANCESCA DA RIMINI."

Francesca, played by

..... Marcia Van Dresser

Paolo, played by .. Aubrey Boucicault

Pepe, played by William Morris

Lanciotto played by Otis Skinner

No Free List.

Seats on sale for above attractions.

ERNEST GAMBLE CONCERT.

Ernest Gamble..... Basso

Grace Jenkins..... Violinist

Frederic B. Morley..... Pianist

ST. PAUL'S METHODIST CHURCH

Tuesday Evening, Mar. 18.

Under auspices of Enterpean Club.

ADMISSION - - 50 Cents

Passion Play

Entertainment

AT CHRISTIAN TABERNACLE,

THURSDAY NIGHT, MCH. 20

Under auspices of

YOUNG LADIES' 8's

Four thousand feet of moving pictures. These created much interest at the Pan-American at Buffalo.

General admission, 35c; reserved seats, 50c; children, 25c. Secure reserved seats at Palace of Sweets.

THE BEEBE.

1900

Greenwall's Opera House

ONE WEEK

Commencing Friday, Dec. 18,

With Wednesday Matinee,



The World's Leading Hypnotists.

The LEES

(SYLVAIN A. and ALBERTA.)

The Most Wonderful Psychological Production Ever Presented

CHANGE OF PROGRAM NIGHTLY.

PRICES—15c, 25c, 35c and 50c.

Box Seats, 75 cents.



HARRISON GREY FISKE. A. J. DITENHOEFER. T. H. FRENCH. J. I. C. CLARKE. HENRY C. MINER. NELSON WHEATCROFT. FRANKLIN FYLES. DANIEL FROHMAN.
A. M. PALMER. CHARLES KLEIN. BRONSON HOWARD.

THE JOINT COPYRIGHT COMMITTEE OF DRAMATISTS AND MANAGERS AT WASHINGTON, D. C., FEB. 19.



A SCENE FROM "FOXY GRANDPA," NOW BEING PRESENTED IN BUFFALO.
Foxy Grandpa (Joseph Hart) and his grandsons (Georgie Mack and Bobby Barry) off for a stroll down the beach.



TALKING AND TALKING. Shaw's hero, Tanner, holds center of the stage, which represents the study of Roebuck Ramsden (Malcolm Keen, right), a wealthy London man of affairs. Other victims of Tanner's talk

are (left to right) Roebuck's sister, his ward Ann, her poetic lover and his sister Violet. Through a misunderstanding everybody believes Violet is soon to have an illegitimate child. Tanner defends Violet, claims she

should be congratulated for taking on the noble responsibility of motherhood. When Violet reveals she is married he moans, "I am utterly crushed. . . I shall know better in the future than to take any woman's part."

8, 1896.

THE NEW YORK DRAMATIC MIRROR.

SCENES FROM CURRENT PLAYS.



HENRY MILLER.

V.OLA ALLEN.

EDGAR DAVENPORT.

MAY ROBSON.

W. H. CROMPTON.

ELSIE DE WOLFE.

J. E. DODSON.

GENEVIEVE REYNOLDS.

EMPIRE THEATRE: A WOMAN'S REASON. ACT I.—LORD BLETCHLEY'S MANSION.

NINA: "What shall I write on yours, Mr. D'Acosta?"



BLANCHE WALSH,
As She Appears in the Title
Role in "Marcelle."
1900.



A SCENE IN "ON AND OFF" AT THE LYCEUM THEATRE, NEW YORK.

This play belled its rather ominous title by making a pronounced hit last season at the Madison Square Theatre. The non-success of "The Lash of a Whip" brought "On and Off" back to the boards.



WALKING ON THE CEILING.

A Performance That Has Excited Much Astonishment of Late.

Recently a good deal of interest has attached to the achievement of a female performer who at various public entertainments has shown her ability to walk head downward. Her apparently miraculous feat, according to The Scientific American is easily explained. In order to procure a perfectly smooth surface to walk on a board twenty-four and one-half feet long is suspended from the ceiling, and near one end of this is a trapeze. The lower surface of the board is painted and is smooth and polished. The performer, who is known, is equipped with pneumatic attachments to the soles of her shoes. Sitting in the trapeze with her face to the audience, she draws herself upward by the arms and raises her feet until they press against the board. They adhere by atmospheric pressure. She leaves the trapeze, and hangs head downward as shown. Taking very short steps, not over eight inches in length, she gradually walks the length of the board backward. She then slowly turns round, taking very short steps while turning, and eventually returns, still walking backward. This closes the performance.

The attachment to the shoe is in general terms an India rubber sucker with cup shaped adhering surface. It is a disk 4 1/2 inches in diameter and 3/8 inch thick. To its center a stud is attached, which is perforated near the end. This stud enters a socket fastened to the sole of the shoe. The socket is also perforated transversely. A pin is passed through the aperture, securing the hold between socket and disk. The socket is under the instep and is attached to the shank of the shoe under a wire loop that extends forward under the toe of the shoe is pivoted on two studs, which are secured on each end of the transverse central diameter of the disk. This loop is normally held away from the disk and pressing against the shoe sole by a spring. One end of the loop projects back toward and over the rear edge of the disk.

If any one should tell you that you were risking your soul to an everlasting death, you would shudder; yet, you are not willing to confess Him, and in the last great day He will not confess you before the Father's throne. Much feeling was manifested last night. Attend the church and hear something of personal interest to you tonight. Song and praise service at 7 o'clock. Preaching at 7:45.



THE PERFORMER'S PROMISES. A short piece of string is secured to the India rubber and passes through a hole in the extension or rearwardly projecting arm of the loop. The disk when pressed against a smooth surface is held fast by the pressure of the atmosphere. If now the loop is pressed toward the surface to which it adheres the string will be drawn tight and will pull the edge of the India rubber away from the board. Air will rush in, and the adhesion will cease. As each new step is taken one disk is made to adhere by pressure, and the other is detached by the action just described.

THE REVIVAL.

Interest Increasing Nightly at First Presbyterian Church.

A large congregation gathered at the First Presbyterian church last night.

Mr. Bridgwell took for his text a part of verse 21, chapter 18, second Kings, "How Long Halt ye Between Two Opinions?"

The word picture of Old Elijah's challenge to the 450 prophets of Baal, and the 400 prophets of the grove on Carmel's height, and to the wicked King Ahab, was a fine study of the people, customs and times, and interest was increased by references to the present day.

Some maintain a man's character and religion are formed by his education; be this as it may, many try to ease conscience by saying they believe in God, yet they cling to all the idols of the times, and allurements of the world. Some do not know their own feelings. They would confess the Lord as their God—but, but; well, not yet.

O, man! How long halt ye between two opinions? If any one should tell you that you were risking your soul to an everlasting death, you would shudder; yet, you are not willing to confess Him, and in the last great day He will not confess you before the Father's throne.

Much feeling was manifested last night. Attend the church and hear something of personal interest to you tonight. Song and praise service at 7 o'clock. Preaching at 7:45.



BILLY DESMOND. FRANCIS BROOKER
EDOUARD JOSE.

AUGUSTE VAN BIERNE. NELSON RAMSAY.

J. IRPHAN.
EDYTHE CHAPMAN.

AMERICAN THEATRE: THE BROKEN MELODY. ACT II.

PAUL BORINSKI: "Play? With a broken heart!"



THE BELLES OF THE "BEAUX AN) BELLES." THIS VAUDEVILLE ACT WAS PART OF MARIE DRESSLER'S PROGRAMME IN "MISS PRINNT," WHEN SHE PLAYED IN PHILADELPHIA LAST WEEK.

Within a Fortnight It Will Be Seen at Keith's Fourteenth Street Theatre. The names of the Belles Are Marguerite Keeler, Madeline Besley, Grace Buell and Goldie Mohr. Philadelphia Has Put the Seal of Approval on This Act so New



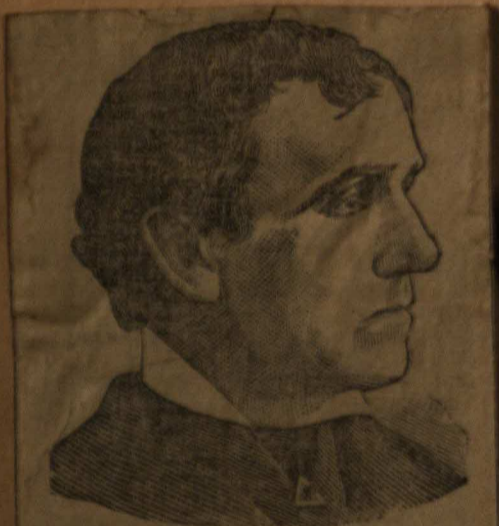
Tonnelle photo
The Schoolma'ams in 'The Sultan of Sulu' at Wallack's, Misses Groves, Anderson, Mandeville and Piatt.



"The Incomparable Lillian Russell."



Miss Blanche Walsh, the Regenerated Maslova, in "Resurrection" Otto Sarcow photo



ON Duty.

LAWRENCE BARRETT, UNDER THE SURGEON'S KNIFE.

The greatest Cassius of the American stage is lying in Boston, it is hoped, recovering from an operation to which he had found it necessary to submit. Now that a morbid growth has been removed from his throat, the expectation is indulged that after an adequate rest the great actor will be able to repeat his successes of the past.

Lawrence Barrett was born of Irish parents. At sixteen years of age he was put into a Detroit drygoods house. He soon left that employment and secured a place at the Metropolitan theater as a supernumerary. His salary was \$2.50 a week. His first speaking part was Murat in "The French spy." He was so nervous, it is said, that he was unable to speak a word. Hisses were heard. This stirred him up to an effort, and he succeeded. Subsequently he went from Detroit to New York, where he made his first hit as Sir Thomas Clifford in "The Hunchback." He soon afterward played in Boston as the leading man at the Howard Athenaeum. It was not however, until the revival of "Julius Caesar" in New York that his performance of Cassius won him the general recognition he so long sought. During the war Mr. Barrett served as a captain in the Twenty-eighth Massachusetts regiment. He is a man of considerable attainments and a good writer.

1898 13
PROFESSIONAL DOINGS.



Knox G. Wilson, the original of the above portrait, is a well known German dialect comedian of the modern German, having been identified with this one character of work for the last nine or ten years. However capable of playing other lines of comedy he may be, he has acquired an enviable reputation in this particular line. He has a very strong specialty which is out of the ordinary. He is not only able to sing and dance, but adds to his act the playing of two hard and novel instruments, the concertina and saxophone, on which he has few equals. The last two seasons Mr. Wilson has been a member of Blaney's No. 1 Boy Wanted company. Later he played the principal comedy part in E. E. Rice's production of The Ballet Girl, and was very successful.

MARCH 23, 1895.

MANSFIELD GETS HARRIGAN'S.

Harrigan's Theatre has been leased for a long period to Richard Mansfield, and its name will be changed to the Garrick. The negotiations for the transfer were completed by telegraph late last Monday night.



John R. Foley, of 153 Broadway, represented Mr. Mansfield, and Philip A. Smyth, of the real estate firm of Smyth & Ryan, represented Edward Harrigan.

The rental agreed upon is \$18,000, which is regarded by theatrical men as remarkably

cheap. It is agreed that Mr. Mansfield may change the name of the house, and make any alterations he sees fit.

Mr. Mansfield had intended to come into the Fifth Avenue Theatre on April 15, but as Mr. Crane's engagement is to be extended, Mr. Mansfield will now play a Spring engagement at his own house.

Manager Hanley announces that Mr. Harrigan has almost entirely recovered from his recent illness, and that he will begin his Spring tour on April 1, visiting Boston, Brooklyn, Philadelphia and Newark, as well as a number of small cities in Pennsylvania and New England. He will be supported by Mrs. Yeamans, John Wild, Emma Pollock, Joseph Sparks, Harry Fisher, James McCarthy and Hattie Moore. Mr. Hanley is also negotiating for time for Mr. Harrigan at a London theatre, and it is likely that the comedian will visit England early next season.



Miss Julia
Marlowe, as
Charlotte Durand
in
"The Cavalier," at the Criterion.



Paderewski,

B. F. KEITH'S CIRCUIT OF **THEATRES**
 E. F. ALBEE, - General Manager

THE ORPHEUM CIRCUIT OF **THEATRES**
 MARTIN BECK, - General Manager

United Booking Offices of America
 (Agency)

ARTISTS and Acts of Every Description Suitable for Vaudeville Can Obtain Desirable Engagements in these Offices. You Can Book Direct by Addressing S. K. Hodgdon, Booking Manager of the United, and F. W. Vincent, Booking Manager of the Orpheum Circuit.

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CREATEST ATTRACTION OF ITS KIND IN VAUDEVILLE
BRISTOL'S EQUINE WONDERS

POSITIVELY THE MOST ELABORATE HORSE, PONY AND MULE EXHIBITION IN THE WORLD
15...BEAUTIFUL COLLEGE EDUCATED ANIMALS...15
 ELEGANT STAGE EQUIPMENT AND PARAPHERNALIA. SPECIAL CAR REQUIRED. FOUR PEOPLE TRAVEL WITH THE AGGREGATION TO INCREASE BUSINESS, ADDRESS AS BELOW—ONLY AUTHORIZED REPRESENTATIVES

BIGGEST "INDEPENDENT" AGENCY
THE "ONLY NOT AFFILIATED"
RESPONSIBLE THEATRES BOOKING **CLEVELAND FIDELITY ORIGINAL** **INVINCIBLE CABARETS**
 FAIRS, CLUBS, PARKS
 PHONE 6448 GREELEY
FAMOUS "CLEVELAND CIRCUIT" SERVICE
 KNICKERBOCKER THEATRE BUILDING 1402 BROADWAY, N.Y. CITY.

PARAGON BOOKING AGENCY 230 TREMONT STREET BOSTON.
 Want to hear from all acts, large or small. Write, wire or phone.
 W. H. WOLFFE, Manager.
 NO LONGER CONNECTED WITH ANY OTHER AGENCY.

James K. Hackett
LYCEUM THEATRE.

Permanent address 110 West 104th Street, New York.

re-engaged Brownies '95-96. Address 239 Summit Avenue, Mount Vernon, N. Y.
MISS ELEANOR BARRY

- Sowing the Wind Co., 1898-99. Engaged.
Ellen Cummins
 Re-engaged Richard Mansfield Co. Season 98-99.
Ethel Barrington
 Julia in The Dawn of Freedom. 1898-99.
Ethel Brandon
 Helene in Two Little Vagrants.
Edward Webb
 Tenor Comique. Dorothy Morton Opera Co.
Eleanor Merron
 Address MIRROR or Agents.
Eugenie Fredericks
 Chattanooga (Eastern). Address MIRROR.
Fannie Denham Rouse
 Engaged season 1898-99. Address care MIRROR.
George Henry Trader
 Address 902 Driggs Avenue, Williamsburg.
G. P. Backus
 Business Manager. Disengaged. Address 117 E. 46th St.
Harriet Sterling
 Address care MIRROR.
Helen Guest
 Juvenile or Ingenue. Engaged. Address MIRROR.

- Margaret Hayward**
 Character and Heavies. Address MIRROR.
Mr. Marshall P. Wilder
 Permanent address care New York Post Office.
R. C. Chamberlin
 Chas. Coghlan Co. Per. address 131 W. 40th St.
Robert Harland
 Col. Jeffries, Chattanooga (Eastern). MIRROR.
Stephen Wright
 Leading business. Address MIRROR.
Sydney Cowell
 With Mrs. Flako, 1898-99.
Taylor Granville
 With Chas. Coghlan. Address MIRROR.
Willard Bowman
 Leading Business. Disengaged. Address MIRROR.
William Burress
 Marquis of Mich., Boston, Hotel Topsy Turvy. Disengaged.
William F. Clifton
 Leading Man. Disengaged. 166 West 47th St., N. Y.
William J. Romain
 Leading Juvenile. Address MIRROR.

American Tour, 1895-96.
HENRY IRVING
 MISS **ELLEN TERRY**
 And the **LONDON LYCEUM COMPANY**

REPERTOIRE:

MACBETH. BECKET. KING ARTHUR. THE MERCHANT OF VENICE. MUCH ADO ABOUT NOTHING. LOUIS XI. FAUST. A STORY OF WATERLOO.	CHARLES I. THE LYONS MAIL. NANCE OLDFIELD. THE BELLS. THE CORSICAN BROTHERS. DON QUIXOTE. JOURNEYS END IN LOVERS MEETING. A CHRISTMAS STORY.
--	---

JAN. 20 AND 21, RICHMOND, ACADEMY OF MUSIC. JAN 22, CHARLESTON, ACADEMY OF MUSIC
 JAN. 23, SAVANNAH, SAVANNAH THEATRE. JAN. 24 & 25, ATLANTA, GRAND OPERA HOUSE.
 JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE.
 FEB. 3 & 4, MEMPHIS, GRAND OPERA HOUSE. FEB. 5 & 6, NASHVILLE, VENDOME THEATRE.
 FEB. 7 & 8, LOUISVILLE, MACAULEY'S THEATRE. FEB 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE.
 FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE.
 FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE.
 MAR. 23 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
 MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
 MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
 APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.
 APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
 APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
 APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
 APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
 MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
 MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

Queen's Theatre, Montreal, March 6. 1899 The Capacity all Week.
 EMPHATIC SUCCESS OF THE NATURAL COMEDIAN,

BERT COOTE

And his company, including **MISS JULIA KINGSLEY**, "THE NEW BOY QUINTETTE," presenting his great comedy success,

THE * NEW * BOY

BY ARTHUR LAW.

NOTE.—So pronounced has been the Success of Mr. Coote and his company at my Theatre, that I regret his bookings will not allow the extending of his engagement another week. He played to the CAPACITY at each performance, and on Saturday Matinee and night TURNED PEOPLE AWAY.
 Signed,

J. B. SPARROW, Manager Queen's Theatre, Montreal, Can.

Route, Toronto Opera House, Toronto, March 20. Lyceum Theatre, Cleveland, March 27—booked solid to April 21.

WILL MAKE A PACIFIC COAST TOUR BEGINNING ABOUT APRIL 23.

KNICKERBOCKER THEATRE

Broadway and 38th Street.

BEGINNING MONDAY, JAN. 2d, 1899.

ANNUAL ENGAGEMENT OF MR. N. C. GOODWIN — AND — MISS MAXINE ELLIOTT

FIRST TIME IN NEW YORK,

In the successful new Romantic

Play in 4 acts, entitled

NATHAN HALE

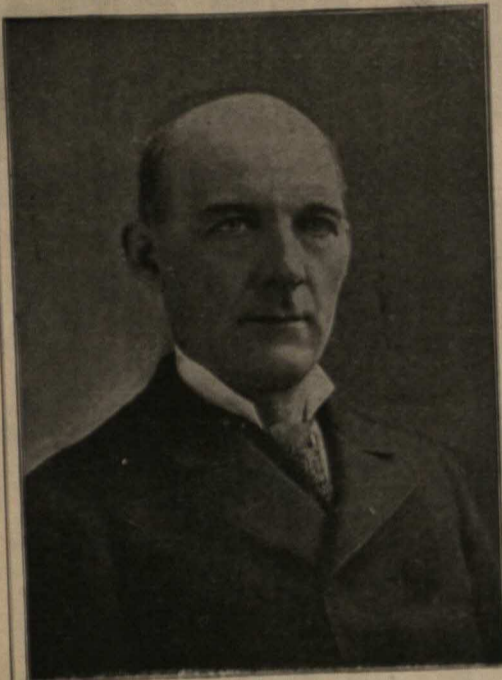
By CLYDE FITCH.

Direction MR. GEO. J. APPLETON.

DRAMATIC MIRROR.

MARCH 23, 1895.

PROFESSIONAL CARDS.



PROFESSIONAL CARDS.

KELLAR

America's Most Renowned
MAGICIAN
THE 20TH CENTURY
WONDER-WORKER

Whose Feats of Magic, Marvels of Legerdemain
and Incomparable Esoteric Entertainment
Fascinate and Delight
His Audiences.

ASSISTED BY

MRS. KELLAR

Will appear this week at
Star Theatre, Buffalo, N. Y.,
Monday, Tuesday and Wednesday.
New Park Opera House, Erie, Pa.,
Thursday, Friday and Saturday.

NEXT WEEK: New Schiller Theatre, Chicago, Ill.

DUDLEY McADOW, Manager.

Permanent address: 1305 Locust Street, Philadelphia.

1894-95 EUROPEAN TOUR.

HELENA MODJESKA

Rep. CHARLES BOZENTA CHLAPOWSKI,

MR. FRANK L. PERLEY
Is their sole business representative, and that all communications should be addressed to him, care this Office.

BESSIE BONEHILL

As LITTLE CHRISTOPHER.

Garden Theatre, New York.

Address this office.

Small Texas Town Once Had Reputation as Theater Center

COLUMBUS, Texas, Sept. 28 (AP)—Like Central City, Colo., and other early-day opera centers, this South Texas town had its days of glory.

Its drawing card was the Stafford Opera House.

It got off to a long run by bringing in Lillian Russell to star for three nights in its opening production in the 1890s. "As in a Looking Glass" was the play.

A millionaire cattleman, R. E. Stafford, built the tall building

on Columbus' courthouse square. He spent \$50,000 for its construction and another \$10,000 for the curtain and stage equipment.

It had a seating capacity of 1,000. Admission charges were 75 cents for the lower floor and 50 cents for the balcony.

In 1894 the famed Tipica Orchestra of Mexico, en route to the Chicago World's Fair, stopped off for a concert.

Heading the orchestra was Juventino Rosas, composer of "Over the Waves," "La Golondrina," "La Paloma" and other favorites of the 1890s—and today.

For a number of years the best plays were staged here. Columbus was part of a Texas theater circuit that included Houston, Galveston, El Paso, San Antonio, Austin, Waco and Dallas.

Railroads ran special trains to bring in theater-goers from Eagle Lake, Weimar, Schulenberg and

other South Texas towns.

The structure ended its career as an opera house and theater in 1916. The curtain dropped on the final performance and then slowly disintegrated as a cover for a hog pen.

The Gay 90s landmark still stands—sheltering an automobile agency.

McFEE of DUBLIN.

A CYCLONE OF LAUGHTER!

A WHIRLWIND OF WIT!



A TORNADO OF HUMOR!

It Has a Plot.

Think of It.

A Farce Comedy with a Plot!

You Never Saw One Before.

It Has Not Only a Plot,

But the Plot is a Coherent One.

JOHN T. KELLY Wrote It.

Wrote It For Himself—You Know.

OPERA HOUSE, MONDAY October 30

FT. WORTH.

GOOD TIMES A-COMING!
IT'S ALMOST HERE!

JOHN T. KELLY



McFEE OF DUBLIN

THE ONLY BIG COMEDY SHOW COMING.

The Springer Litho. Co. Job Print, 342 W. 14th St., N. Y.

You all Know JOHN T. KELLY—

You in Particular.

You Have Seen Him a Dozen Times.

May be More.

You Have Seen Him in Irish Farces.

You Have Seen Him in Irish Plays.

You Have Heard Him Sing His Own
Irish Songs.

You Have Sung His Songs Yourself.

You Have Screamed at His Homely
Irish Wit.

You Have Roared at His Bright Celtic
Humor.

There's No One Like Him.

He Is Like No One Else.

He Stands Alone.

Alone in

McFee * of * Dublin.

MORE PRETTY GIRLS
BRIGHT IDEAS
NEW IDEAS
GOOD COMEDIANS

MORE NEW MUSIC
NEW SONGS
NEW SAYINGS
NEW JOKES

MORE ORIGINAL DANCING
LEGITIMATE DANCING
HUMOROUS DANCING
CHARACTER DANCING

MORE SCREAMS
SHOUTS
YELLS
ROARS

—AND—
More Honest, Old Homestead Fun in

"McFEE OF DUBLIN"

than all the other Farce-Comedies in the Country
put together.

AND STILL MORE TROUBLE.

Aside from JOHN T. KELLY, there is Little **GEORGIE PARKER**. Did you ever see her? Well, she is an effervescent ray of terpsichorean sunshine—a roguish, dimpled, dancing divinity, with the infectious melody of Italy in her voice, the mountain sunbeams of Merrie England in her face, and the rollicking nimbleness of dear old Ireland in her heels. Oh! You can't go without seeing **GEORGIE PARKER** in "McFEE OF DUBLIN."

And not forgetting there are others in "McFEE OF DUBLIN" who are worthy of special mention in this herald of a jolly future event. There is that Empress of Song, that beautiful cantatrice, the distinguished prima donna, **MISS ADELAIDE RANDALL**, whose name is familiar in every musical home on this continent, and who has been engaged for "McFEE OF DUBLIN" at an exorbitant salary.

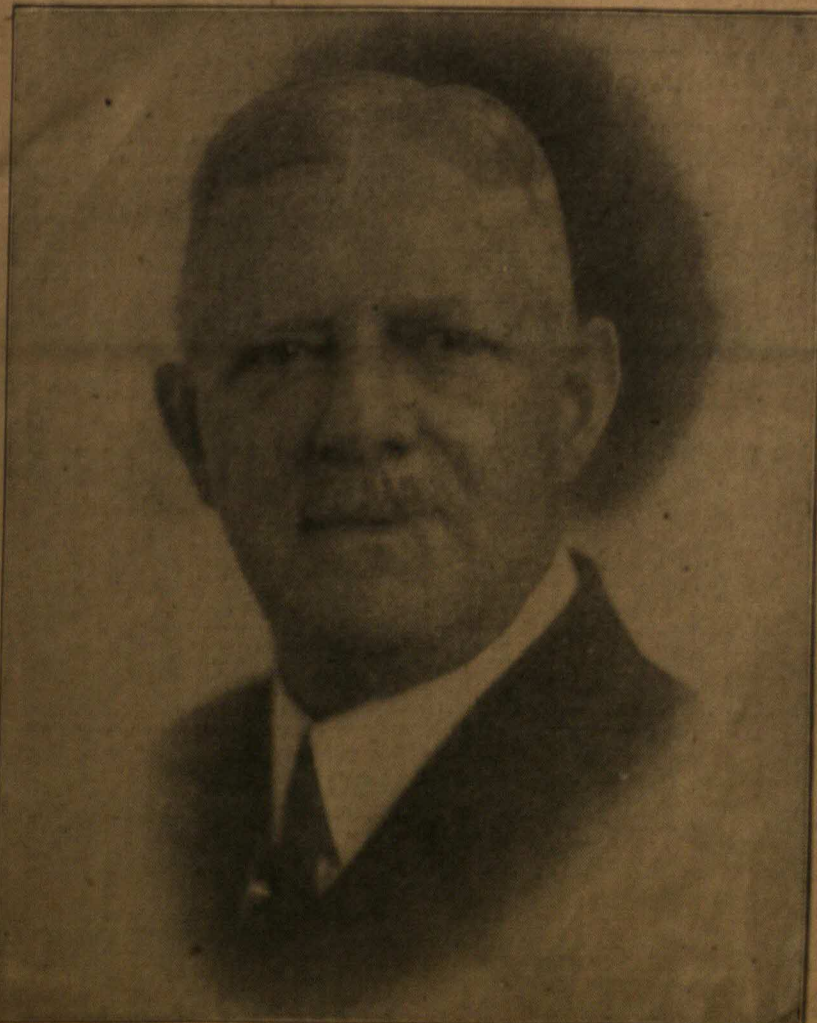
There is also **HARRY KELLY**, who willingly bears the name, and who bids fair to soon become as good a comedian as JOHN T. He is getting there pretty fast.

AS YOU WERE



Going back some years—1908 to be exact—the original of the above photo was introducing several new numbers in her act, a single on the "Dutch" order. "Schnitzelbank" and "Dinkelspeil" have since become classics. The former was taken from the "gas house" scene in "Prince of Tatters," a play in which Al H. Wilson starred for many seasons. The lady, none other than Lizzie B. Wilson, sister of the popular comedian, and now a valued member of M. Thor's "Tulip Time" Company.

WALTER S. BALDWIN



A pioneer in the production and presentation of dramatic stock and repertoire, whose promotion and perseverance have made these two forms of theatricals the popular pastime of playgoers, and a big factor in the advancement from minor to major roles of innumerable actors and actresses who affectionately call him the "Dean of Dramatics" **JUNE 23, 1923**

AT THE THEATER.

Braunig Stock Co.

The following, concerning the Braunig Stock company, which plays at opera house one solid week, commencing Monday night, March 24, is from the Lexington, (Ky.) Daily Democrat: "At the opera house last night the Braunig Stock company began a five night engagement. The company is one of the very best repertoire organizations ever seen in Lexington, and the opening performance was given to a crowded house, which showed its appreciation by frequent and long applause. The play presented was "The Inside Track," a melodrama by Oliver Byron, and brought forth the full strength of the very excellent com-



Louise Mitchell, Leading Lady Braunig Stock Co.

pany. The honors of the performance were due in a large degree to Miss Louise Mitchell, who took the leading female part. She is an actress of unusual capabilities and won the admiration of all present last night on account of consistent work. Mr. Jewell Kelloy, who took one of the leading roles, also deserves mention. The specialties introduced are of a high order and as a whole the performance was one of the very best ever seen here given by a repertoire company."

The opening bill Monday night will be "A Man of Mystery," on which occasion ladies will be admitted free if accompanied by one 30 cent ticket if purchased before 6 p. m. Monday.

The Real Devil is Coming.

Lewis Morrison's name has been so long associated with the part of his satanic majesty in "Faust" that millions are as familiar with his matchless performance as they are with the beauties of his dramatized version of Goethe's story. In a short time Lewis Morrison himself will appear here in his new production of "Faust." The scenery and effects are all new and said to be the most artistic and expensive ever gotten up for this play. The supporting company and choir are the best obtainable and the new electrical and mechanical appliances have been devised to surpass all previous efforts.

Lily Langtry Coming Back to Town in 'The Westerner'

BY IDA BELLE HICKS.

Lily Langtry, celebrated English actress of the Nineteenth Century, might have continued to rest peacefully if a Hollywood script writer hadn't decided that she was to be a motivating force in a movie.

After all these years (she died in 1929) her personality is revived and brought to public attention in "The Westerner," a motion picture that has for its locale a town named Langtry. But Lily came much nearer to Fort Worth than the Rio Grande section, which she visited in 1903. In fact, she was here in person and theater-goers were as agog as they are today over Joan Crawford or Mickey Rooney.

It was in 1888 that she played a professional engagement here at the Opera House with George Dashwood, manager, proudly presenting the "Jersey Lily" in two plays on April 25 and 26. This we learn from the public library files of the Fort Worth Gazette, once a proud publication that had fearless writers—men of decided opinions who set them down in no uncertain phrases.

The reviewer for the play must go unimmortalized since bylines were apparently not the style of the Gazette. His words, forceful enough to live on, were none too flattering.

He noted "a medium-sized audience and a rather tame performance."

The play, "A Wife's Peril," had an exciting enough title, to be sure, but Lily just didn't have what it took to capture the fancy of a Southwestern audience of that time. There was "but little dramatic merit in the four acts that dragged their length along and the piece was barely saved by some clever comedy work of minor characters," said the review.

SOME BETTER.

The second night's performance, apparently reviewed by the same writer, received more gentle treatment due, no doubt, to the affect of

a personal encounter with the beauty whose powerful charm had been exhibited at a social gathering that afternoon.

In "As In a Looking Glass," the very slim audience (the party had been a small one) the writer noted some "very good acting in the closing act and the patrons came away better pleased than on the previous night."

That her acting was not quite up to standard was pointed out by the critic by saying that "at only one point did she exhibit anything like passion and that was in the third act. Up to that time the audience had waited patiently for some brilliant display but would have been sorely disappointed had it not been for the display of a lavish wardrobe and the lady's graceful deportment."

A note of generosity creeps in when he discusses the luxurious gray plush costume, and the one of tulle and roses merited the phrase "the finest ever seen on a Fort Worth stage." Lily, we then conclude, was quite a dresser even if she wasn't a Duse and left her admirers wishing for a touch of genius.

TIMELY TOPIC.

Lily Langtry might have made these impressions on the gentlemen of the press of 1888, but to Judge Roy Bean of Langtry, she was a royal queen, symbolic of all the charms of womanhood. In "The Westerner," Samuel Goldwyn's picture which is to have its world premiere here Sept. 19, Walter Brennan plays her faithful admirer. Lilian Bond plays the role of the famous actress and has but a brief scene in the picture but the buildup to this scene furnishes much of the strength of the movie and will bring the famous actress back as a subject of small talk.

Bean, a peace officer in West Texas, came to be known as "The Law West of the Pecos" in the days when any kind of death except a violent one was unusual. Hangings and shootings were as common as dog fights. Bean was strong-willed and ruthless, but sentimental and not without a sense of humor.

His town was, according to authentic records named for a railroad contractor, but, just for fun, he told the "Jersey Lily" that he named it for her and that way they struck up a lively correspondence.

PART OF OPERA'S GREATEST DRAMA IS BACKSTAGE

NOVEMBER 17, 1940.

Here's the Story of What Goes On There.

BY RITA FITZPATRICK.

Chicago opera audiences are witnessing breathless performances this season. But they do not see one of the greatest dramas of the opera. For the excitement and swift moving life of this drama is hidden and muffled by the great velvet curtains that cloister the stage.

Back behind the curtains in the opera house there is a little Hollywood, with its geniuses and scheduled confusion. It is a Hollywood whose panoply and precision do not cover months or a year, but one night. It is a world of seeming madness and modern science; a world that has taken millions of dollars to create.

Step backstage during a performance of "Aida"—but step quickly into a corner so that none of the 52 workmen or the scores of members of cast and chorus bumps into you. Before your eyes stands a beautiful palace in Memphis, Egypt, where the first scene of the first act is to take place.

Scenes Change Swiftly.

But look behind the backdrop which is the exterior of the palace. You are in a temple where an altar fire flares weirdly in the foreground. Exotic urns tower to the ceiling and strange harps are clustered on marble steps. This is the setting for the second scene.

As if by magic the palace setting will be whisked away in one minute and 30 seconds at the end of the first scene, so the second scene must be ready. This double setting system explains why a Chicago Opera company production flows swiftly from one scene to another. It can be accomplished because its stage is one of the largest in the world—14 stories high, 125 feet across, and 75 feet deep.

Monte Fassnacht, young technical director, and his genial red-headed assistant, Dan McCarthy, have complete charge of the back stage and the grave responsibility of handling \$10,000,000 worth of scenery, lights, properties, and costumes.

As the first act of "Aida" draws to a close and the man at the curtain control shuts off the scene at the precise signal from the maestro, bedlam seems to break loose. Directors swarm behind the curtain crying, "Off stage, off stage." The cast scurries to obey.

Set "Striking" Is Dramatic.

Monte, as he is known to every one, even the workmen, hurries to the center of the stage and bellows "Strike." It is the command for 52 men to clear away one set, bring forward the one already set up behind it, and set up still another in reserve to keep the double setting system intact. They will accomplish this astounding task in 18 minutes.

Operators take their posts beside the 106 ropes which raise or lower the "pipes," or battens, carrying the beautifully colored backdrops. These backdrops weigh from 10 to 300 pounds. There are 1,500 of them stored in the pit at the back of the stage and another 2,000 in the opera studio and warehouse at 26th and Dearborn streets.

Property men, or "clearers," whisk away the harps, urns, and altar of the first act, while carpenters, called "grips," remove the flats, or stand-up scenery, setting others in their places. The electricians, who are called "juicers," are ready on signal to turn

on or off the necessary lights with their 1,250,000 watts of power. No stage in the world has as much lighting power. Enough to illuminate a small town, the electricity is controlled at one small switchboard behind the footlights.

Lower Gigantic Cyclorama.

While the luxurious chamber of Amneris, daughter of the king of Egypt, is being prepared swiftly for the first scene in the second act, one of the most elaborate settings in the entire opera is being made ready behind the chamber for the second scene. It is to be a public square in Memphis, Egypt.

Because the setting simulates daylight, the opera's great cyclorama, which is the largest ever used in an indoors theater, is lowered. In theatrical parlance, a cyclorama is a curved cloth, or wall, which forms the back of modern stage settings. It is used to eliminate shadows and to suggest unlimited space, as of sky. Made of expensive Irish linen, the big opera house cyclorama is 110 feet high and has a circular sweep of 215 feet. It is raised or lowered by strong hoisting machinery.

As the second act comes and goes, backdrops of filmy foliage are let down to picture a little corner on the Nile river in the third act. With ingenious use of a lamp, even the ripples on the water are depicted.

Stage a Mass of Elevators.

The fourth act, however, brings into play one of the cleverest contrivances in any theater. Any three foot section of the floor of the stage can be raised or tilted by means of hydraulic elevators. In the last act of "Aida" the back half of the stage is raised 10 feet, creating an effective use of upstage as an underground dungeon where the hero, Radames, captain of the Egyptian guards, has been sentenced to die.

Thruout the entire opera it has taken only 40 minutes to set up these spectacular scenes, altho approximately 2,000 pieces of scenery have been used.

But the workmen's duties are not over. The last act set must be cleared away and the first act set of the next night's opera put in place—one set going to the warehouse where scenery, properties and costumes for more than 100 operas are stored and maintained; the other coming from it.

The public, altho it cannot look behind the curtain during opera time, has an opportunity to see the inner working of this glamorous, cloistered world on scheduled tours from 5 to 6 p. m. each evening.

Mrs. Insull Would Commit Suicide, She Says, If She Could Muster the Courage

Wife of Sailor-Utilities Man
Perturbed As French Re-
fuse Paris Visa

By United Press.

ATHENS, March 22.—"I wish I had the courage to commit suicide—but I can't," Mrs. Samuel Insull cried today as, hysterical, she was nursed by Mme. Zehra Couyoumdjoglou, mysterious beauty and close friend of the refugee Chicago utilities magnate.

Already distracted with worry over her husband who is cruising in the specially chartered Malotis in search of a haven from American law, Mrs. Insull collapsed when she was informed that the French consulate would not visa her passport so she could take the Sampion-Orient Express to Paris as she had planned.

Mme. Couyoumdjoglou and servants watched her carefully today, as she showed no sign of calming.

Mrs. Insull, known as Gladys Walls on the stage when she married the utilities man in 1899, had urged Insull to surrender to American authorities and face charges of fraud in connection with the collapse of his utilities companies. Mme. Couyoumdjoglou advised him to fight extradition. He took her advice and she chartered the Malotis in which he left Greece.

For a while the women quarreled and would not speak to each other. Insull's departure, and the wife's frantic grief, brought them together again at



Mrs. Samuel Insull

the apartment hotel where both live.

Insull was assumed today still to be cruising the Mediterranean in his steamship while his attorneys here, in consultation with his London agents, continued to seek a refuge for him.

"What I know and what others have told me," will be put in book form shortly.



NEVER in the history of the world was there such a demand for knowledge, or awakening to the fact of a future life. "If we live again, how, where and what are the conditions?"

The battle-field of Europe is one of the conditions that has prompted this little booklet. Professors, ministers and philosophers of all ages have given to the educated people sermons on life after death, but it has not quite satisfied the crying heart. Theosophy is consoling only to those who can grasp the rhythm — one who can listen with soul, not ear.

To my dear friends whose hearts are crying for knowledge, let me take you to my little room and have a heart to heart talk and a real visit with our loved ones, who have gone home. For that must be our real home.

This is the waiting station, and after all not one of us would care to remain here always. I am trying each moment to make this waiting station agreeable until my train arrives. Can you picture who will be on the train

when it rolls into the station where I much too long have been waiting?

I am publishing this little book of experience and offer it to the broken-hearted in the hope that my experience may help others to be brave while they are waiting. I am asking your help and the only way I can possibly serve those who are stranded on Life's Highway, is to ask you to send me your experience, your knowledge. Philosophy we have, sermons on the Mount, but we want facts of today. Have your loved ones returned? If so, in what manner did they manifest themselves? What proof have you that is sufficient to make the future home real and this the waiting station only? Other hearts are aching as well as ours and I beg of you to help me that I may help others. There is an answer and it must come from the humble homes where love is king. I am asking for proof of Heaven in hopes we may destroy Hell.

I am, very sincerely,

ANNA EVA FAY,

Melrose Highlands, Mass.



BRITISHER: *What's the reason you New Yorkers keep your streets in such an abominably dirty state?*
NEW YORKER: *Don't know—unless—*



This sort of thing has something to do with it.

PA GETS FACETIOUS.

"WHAT do you want?"
"Your daughter's hand."
"Can't do it. Take her as a whole or leave her.
We don't do an installment business here."

BRIEF SKETCH OF OVIDE MUSIN.

This distinguished and phenomenal artist was born in Liege, Belgium, in 1854. At the early age of eight he evinced so remarkable a talent and strong inclination for music that his father sent him to the Royal Conservatory of Liege, where he received the first prize for violin playing when but a boy of eleven. Meanwhile, his father endeavored to persuade him to abandon music as a profession, but this was impossible. The boy rapidly developed a musical talent which is only born of true genius.

In 1870, Leonard, the celebrated violin player and composer, having heard MUSIN, was so well pleased with him that he tried, and succeeded, in persuading his parents to let him choose the career of an artist, and from that time to the present his progress has been a succession of triumphs and ovations, both on the Continent of Europe and in America.

In Vienna he played in the celebrated Philharmonic Concerts, under the

direction of Hans Richter, who, in the name of the board, sent him a very handsome letter complimenting him in the very highest terms. It is generally conceded by the best critics that the world has never seen more than one, or, at the most, two violinists who could be considered the equal of Musin. Certain it is, that he now overshadows all others who have been seen or heard on the concert stage.

MUSIN has received higher prices in large cities than any other virtuoso, and his playing on "one" string is well worth the price of admission. He was recently paid \$300 for two solos, and often receives \$200. His receipts on fifteen concerts in San Francisco last year, with three artists, averaged over \$1,200 per night.

With the excellent support to be given MUSIN for the season of 1890-'91, there is no reason why he should not out rival all previous efforts.



Greenwall's Opera House

TUESDAY, DECEMBER 15.

MATINEE AND NIGHT,

The young American actress,

ROSABEL MORRISON,

Supported by Edward Elmer, presenting

"CARMEN."

Incidental to the performance will be seen the bull fight by the marvelous Eidoloscopes. No advance in prices.

Seats on Sale at Box Office.

Coming Friday, December 18,

For One Week Excepting Sunday,

Lees, The Hypnotists.

A small, ... before the dressing table ...

"Baseball and news broadcasts are what I listen to," she said.

"What team do I root for? None. It's the science of the game I enjoy."

Goes to Prizefights.

Miss Barrymore also goes to prizefights. When he was a student at Oxford her father, Maurice Barrymore, was amateur lightweight champion of England.

One likes to imagine Ethel Barrymore rushing through the wings from the tears and turmoil of drama on Springtime matinee days to switch on her radio and find out what happened when she left with the bases filled.

It seems fitting that she should fling off gowns and service make-up to word of sinking ships and bursting bombs.

She insists, however, in this, her sixty-first year, to no greater hullabaloo in her life than being driven from the theater to the home in Mamaroneck, N. Y., where she has lived for 28 years and where two of her children were born.

"And I read," she elucidates, "three or four books a day . . . novels and mystery tales."

She Changed Her Mind.

She has been quoted as saying that she went on the stage against her will at the age of 14 to make a living, but when her retirement from it was announced in 1836 she changed her mind in a few days. Often her children have caused her to do things that attracted attention.

When Miss Barrymore, the first actress to do so, had a private telephone installed backstage in her dressing room it created almost as



AN EXTERIOR AND INTERIOR VIEW OF THE NEW YORK HIPPODROME.

LAST

"The Little Minister."

Charles Frohman's company in "The Little Minister" will seen at Green-wall's opera house Saturday, March 17, matinee and night. Its fame has preceded it here and the play will undoubtedly be seen by an audience that will test the capacity of the theater. The play is by Mr. J. M. Barrie, the famous author, and is a dramatization of his well-known novel of that name. It is one of the few plays of today that can be enjoyed more than once. It promises to become a classic and remain in popularity long after the book which gave it birth has passed from memory. Indeed with the average person "The Little Minister" is the play rather than the novel, and Barrie is the dramatist rather than the novelist. It is the very quality of naturalness which has had so much to do with "The Little Minister's" success. The utter absence of artificiality refreshes the most jaded palate and revives the most blasé. Another point in which the play is particularly strong is its portrayal of character. The quartet in the Manse garden is a study in types, not one exaggeration. Some one has suggested and quite pertinently, that "The Little Minister," as a play should be rechristened "Babbie," certainly Babbie's fascinating personality permeates and dominates every scene. Mr. Frohman has, it is said, given this comedy an unusually strong cast and the production will be, it is promised, complete in every respect. Ever since the play was produced, our theater-goers have been anxious to see it, and now that the opportunity will be offered them there is not a doubt that it will be received here with as much enthusiasm as it has been elsewhere.

Woodward-Warren,

The Woodward-Warren company, headed by that clever and deserving comedian, Guy Woodward, will be the attraction at Greenwall's opera house next week, excepting Friday night, giving daily matinees with the exception of Monday. And the opening bill will be "An Irish Hero," a four-act comedy drama, and one of the best in the large repertoire of this excellent company. As is customary, ladies who are accompanied by one paid 30-cent ticket will be admitted free and seats must be reserved before 6 p. m. Monday

1924 and 1927

Below is a list of big time (2-a-day) vaudeville houses of the Keith-Albee and Orpheum Circuits in 1924 and 1926:

**1924
(KEITH'S)**

- Palace
- Riverside
- Hippodrome
- Orpheum (Brooklyn)
- Bushwick (Brooklyn)
- Royal
- Alhambra (New York)
- Philadelphia
- Baltimore
- Boston
- Lowell
- Portland
- Providence
- Cleveland
- Columbus
- Indianapolis
- Cincinnati
- Pittsburgh
- Hamilton, Can.
- Grand Rapids
- Detroit
- Syracuse
- Rochester
- Toronto
- Montreal
- Newark
- Washington
- Buffalo

(ORPHEUM)

- Palace (Chicago)
- Kansas City
- St. Louis
- Omaha
- Winnipeg
- Seattle
- San Francisco
- Oakland
- Los Angeles
- Denver
- Minneapolis
- Milwaukee
- Des Moines
- St. Paul
- New Orleans

1927

(KEITH'S)

- Palace
- Riverside (New York)
- Philadelphia
- Baltimore
- Indianapolis
- Detroit
- Washington

(ORPHEUM)

- Palace (Chicago)
- Kansas City
- Winnipeg
- Seattle
- San Francisco
- Los Angeles
- Denver



THEODORE THOMAS,

Eminent Orchestra Leader, to Marry a Chicago Lady.

The great leader, Theodore Thomas, is to marry shortly a lady of high social position in the city of Chicago, the daughter of a minister of the Protestant Episcopal church. This will be Mr. Thomas' second venture into the state of matrimony. Theodore Thomas is the son of a violinist of some celebrity. He was born in Germany in 1835, and made his debut as a violinist at Hanover in 1841. In 1845, the family removed to New York, where Theodore appeared in concerts for two years. He then traveled for four years in the South, after which he returned to New York in 1851. During the next ten years he was conductor of various German and Italian opera companies, containing such celebrities as Jenny Lind, Grisi, Sontag, Mario, etc. In 1861 he began the formation of his famous orchestra. He gave his first symphony concerts in New York in 1864. His summer night festivals were instituted in 1866, and in 1869 he began his annual round of the principal cities of the Union, a practice he continued for nine years. In 1878 he accepted the directorship of the Cincinnati college of music, which position he resigned in 1880 to return to New York. Mr. Thomas has been conductor of the New York and Brooklyn philharmonic societies. Previous to 1882, five great festivals had been given at Cincinnati under his direction, and in May, 1883, three immense festivals were held in New York, Cincinnati and Chicago under his control. To Mr. Thomas' leadership the great success of those and similar subsequent events is chiefly attributable. His skill in handling large bodies of voices or instruments places him at the head of all orchestral leaders in this country.

**HUNGRY THESPIAN
SCORNS ADVICE**

Aged Sage Attempts to Warn the Actor Man Against Tempting Viands on Broadway.

HAD PAUSED TO READ MENU

But Heeded Not the Ancient's Words Because He Had Not Price for Meal.

By Charles Noel Douglas.

The shades of night were falling fast
As down Broadway an actor passed,
And stopped to read, with eager air,
This sign beneath a restaurant's glare:

LAMB STEW, 10 CENTS

"Touch not the stew," an old man said,
"Tis full of microbes; so's the bread."
The actor man made no reply,
But still read on with ravenous eye.

CORNED BEEF AND CABBAGE, 10 CENTS.

"Beware the cabbage and the beef,"
The old man cried, "or come to grief.
Appendicitis lurks therein."
The actor's voice rose o'er the din,

FRANKFURTERS, 10 CENTS.

"Avoid the sausage," loudly roard
The warning voice, "with dog tis stored,
And other canine mysteries vile."
Still Shakespear Jones read on the while,

TWO FRIED, 10 CENTS.

"Leave eggs alone," the old man spoke,
"Think of the last that on thee broke,
And splashed thy face and filled thine eye."
On read the thespian, with a sigh,

SMALL STEAK, 10 CENTS.

"Beware the steak," implored the man,
"For steak's beneath the Beef Trust's ban;
Tis only food for millionaires.
You actors shouldn't put on airs,
Touch not the steak."

"Sirrah, avaunt," the actor cried,
"Unhand me, scoundrel, stand aside.
I want no viands, boiled or fried;
I never eat, and then, besides,
I've no darned 10 cents."

Liberty
 POLA NEGRI
 "A Woman of the World."

10-15
 Cents
 Why
 Pay
 More?

PANTAGES
 Winter All Summer
 Continuous—1 p. m. to 11 p. m.
 Four Great Acts
 Vaudeville
 ON THE SCREEN
 Marie Prevost
 IN
 Seven Sinners

RIALTO



Today
 and
 To-
 morrow
 Only

RIN-TIN-TIN

in the
 "NIGHT CRY"

**STANDARD
 THEATRE**
 Twelfth and Rusk Streets.
 The Koster & Bials of Texas
 A First-Class
**VAUDEVILLE
 THEATRE**
 Open Every Night
 New Acts and New
 Faces Every Week.
 Admission, - - 15 and 25c
 Private Boxes, - \$2.50, \$3.

**STANDARD
 THEATRE**
 Twelfth and Rusk Streets.
 1900
 The Koster & Bials of Texas
 A First-Class
**VAUDEVILLE
 THEATRE**
 Open Every Night
 New Acts and New
 Faces Every Week.
 Admission, - - 15 and 25c
 Private Boxes, - \$2.50, \$3.

1900
Standard Theater,
 Twelfth and Rusk Streets.
 FRANK DeBEQUE, - - Manager.
 The Koster and Bials
 of Texas.
 A FIRST-CLASS
VAUDEVILLE THEATER
 Open Every Night.
 New Acts and New Faces Every
 Week
 Admission, 15c and 25c
 Private Boxes \$2.50 and \$3.00.

**STANDARD
 THEATRE**
 Twelfth and Rusk Streets.
 The Koster & Bials of Texas
 A First-Class
**VAUDEVILLE
 THEATRE**
 Open Every Night
 New Acts and New
 Faces Every Week.
 Admission, - - 15 and 25c
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 THE KOSTER
 AND BIALS
 OF
 TEXAS.
 A FIRST-CLASS
**VAUDEVILLE
 THEATRE**
 Open Every Night
 NEW ACTS
 AND NEW FACES
 EVERY WEEK.
 Admission, - - 15c and 25c
 Private Boxes, - \$2.50 and \$3

THEATER!

PROPRIETOR, ASSISTANT MANAGER, STAGE MANAGER, PROMPTER, LEADER OF THE ORCHESTRA, TREASURER.

Mr. T. Nathan.
Mr. G. H. Bentley.
Mr. D. E. Townsend.
Mr. J. K. Madden.
Mr. F. Bell.
Mr. J. W. ...

Great Attraction

FOR THE

HOLIDAYS!

THE BEAUTIFUL SCENIC DRAMA OF THE

Dream at Sea!

New Scenery painted expressly for this Piece, by Mons. C. L. SMITH.

On MONDAY EVENING, December 26th, 1859.

Will be presented (for the first time in Galveston) the beautiful Scenic Drama, in three Acts, entitled the

DREAM

AT SEA!

LAUNCE LYNWOOD (a Fisherman)	Mr. F. I. Frayne
TREYANON	W. L. May
RICHARD PENDERELL	J. K. Madden
BLACK RALPH (a Smuggler)	K. O. Neil
TOM TINKLE (Village Muffin Man)	E. W. Langrich
ALLEY CHOKER (Tax Collector)	L. Sala
RED NORRIS (Smuggler)	D. L. Morris
TREWOOD	J. M. Austin
WILLIAM	Fritz
ANNE TREYANON	Miss Alice Placido Mann
BIDDY NUTTS	Miss Florence Bell
MARGARET	Mrs. E. S. Mann
KITTY	Mrs. L. Sala
BLACK RALPH'S CHILDREN	Master & Miss Sala

PEOPLE'S OVERTURE, ORCHESTRA.

A Performance on the Pandean Pipes, by PROF. COMPONONICO.

To conclude with the side-splitting Farce of the

PERSECUTED DUTCHMAN

JOHN SCHMIDT (the Persecuted Dutchman)	Mr. D. L. Morris
CAPT. BLOWHARD	L. Sala
HONORABLE AUGUSTUS CLEARSTARCH	F. I. Frayne
CHARLES SOBERLY	J. M. Austin
MR. PLENTIFUL	Frederick
TEDDY	J. K. Madden
MISS ARABELLA BLOWHARD	Miss Florence Bell
MRS. PLENTIFUL	Mrs. L. Sala

IN ACTIVE PREPARATION.

THE JEWEES!

AND RAFFABE, the Reprobate of Paris!

Doors open at quarter to 7 o'clock—Curtain to rise at half past 7 o'clock. P. M. precisely.

PRICES OF ADMISSION.

Dress Circle	75 cents.
GALLERY	50 "
Upper GALLERY	25 "

EARLY ATTRACTION—Early-day Texans were as fond of theatrical attractions as their descendants and none more so than Willard Richardson, founder of the company publishing The News. A typical handbill of stage plays scheduled for the city of Galveston during the Christmas holidays of 1859 is shown above. This was found a number of years ago and preserved by John F. Lubben, late secretary and treasurer of the company.

SEASON 1896-7.

GREENWALL'S

OPERA HOUSE.

PHIL W. GREENWALL, MANAGER.

FORT WORTH, TEXAS, JANUARY 27, 1897.

HEADQUARTERS FOR RELIABLE GOODS.

JANUARY CLEARING SALE now Going on at

E. DREYFUS & CO.,

710 and 712 MAIN STREET.

Extraordinary Price Reduction

To make room for our Enormous Spring Stock, we must Dispose of all Winter Merchandise. COST NOT CONSIDERED.

FINE SILKS,
DRESS GOODS,
LINENS,
DOMESTICS,
LACES,

GENTLEMEN'S FURNISHINGS,
GENTLEMEN'S HATS,
LADIES AND CHILDRENS SHOES,
CLOAKS, WRAPS,
READY-MADE SUITS.

Sole Agents in Fort Worth for the Celebrated Trefausse & Foster Gloves.

Watch for our Muslin, Under wear and Embroidery Sale.



J.C. STEWART'S

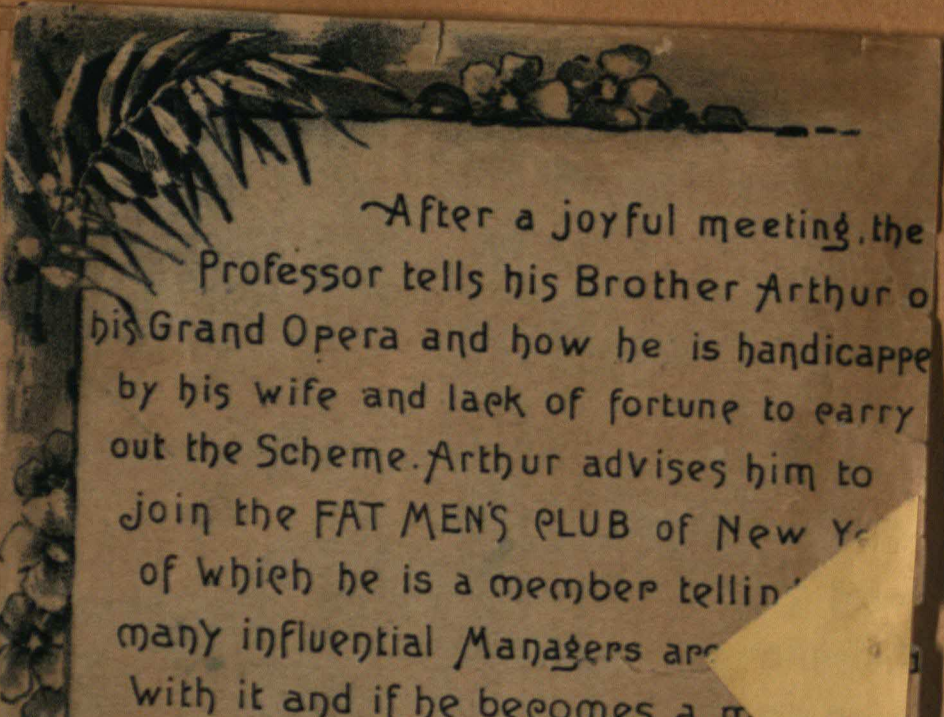
MUSICAL COMEDY

We claim
 LITTLE PLOT,
 NO SENTIMENT,
 NOTHING
 SENSATIONAL
 NOR
 EMOTIONAL.

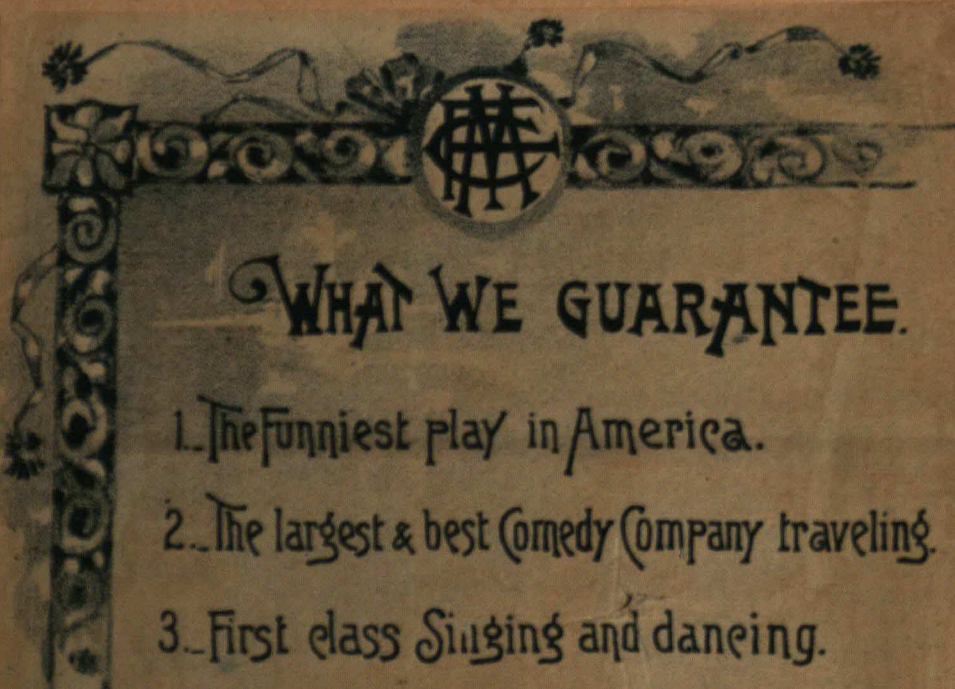
**THE
 FAT
 MEN'S
 CLUB**

But we
 guarantee
FUN,
 LAUGHTER
 an
 enjoyable
 ENTERTAINMENT
 Without
 VULGARITY.

AFTER FIVE DAYS, RETURN TO
GREENWALL OPERA HOUSE,
 PHIL. W. GREENWALL, MANAGER,
 FT. WORTH, TEX.



After a joyful meeting, the Professor tells his Brother Arthur of his Grand Opera and how he is handicapped by his wife and lack of fortune to carry out the Scheme. Arthur advises him to join the FAT MEN'S CLUB of New York of which he is a member telling many influential Managers and with it and if he becomes a member there will be no difficulty in producing the Opera. The Professor's wife overhears their plans and takes steps to thwart them, with the assistance of the pupils of the Conservatory & Walter Wyman who is in love with the Professor's Daughter, they follow the Professor to New York and have him put through a Bogus initiation and give him such a reception that he is glad to return home and make all happy.



WHAT WE GUARANTEE.

1. The funniest play in America.
2. The largest & best Comedy Company traveling.
3. First class Singing and dancing.
4. The best Aerobats in America.
5. New and novel mechanical effects.
6. Perfectly pure and clean in every detail.

J. Stewart

The 'FAT MEN'S CLUB' has been heartily endorsed by the entire Press & Public, wherever it has been produced.



TAKE THE

SUNSET  **ROUTE**

FROM NEW ORLEANS TO SAN FRANCISCO
AND THE PACIFIC SLOPE.

FOR SPEED, COMFORT AND LUXURY.

OIL-BURNING LOGOMOTIVES

NO SMOKE! NO DUST! NO CINDERS!

THE OPEN WINDOW ROUTE!!

T. J. ANDERSON, Gen'l Pass'r Agent, JOS. HELLEN, Ass't Gen'l Pass'r Agent,
HOUSTON, TEX.

Fort Worth, Texas

Season 1894-5

Programme.

GREENWALL

OPERA HOUSE



VOL. 14.

THURSDAY, JANUARY 3, 1895.

NO. 78

CHAS H. FRY & SON,

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Tuffy.....	Chas A Pusey	Jocko.....	Harry Stanley
The Laird.....	Chas Wallace	Dodor.....	Leslie Stowe
Svengali.....	Ben F Grinnell	Trilby.....	Vivian Patee
Zou Zou.....	Arthur Concors	Little Billee.....	Eva Tanguay
Madame Vinard.....		Lizzie Tanguay.....	

Exhibit 2—Street near Casino, New York.

Miss Louise Dempsey, in character songs.

AROUND THE COMIC OPERAS.

Joey.....	Ben F Grinnell	Robin Hood.....	Louise Dempsey
Wang.....	Chas A Pusey	Madeleine.....	Annie Held
Rob Roy.....	C O Wallace	The Little Trooper.....	Minnie Lural
Landlord.....	Harry Stanley	Long John.....	Minnie Murray
Papat.....	J Hawley	Cavatina.....	Ethel McAnall
Vaseline.....	Eva Tanguay	Cadenza.....	Annetta Reid

Villagers, Soldiers, Robinhood's men, Little Troopers, Bridesmaids, etc.

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The Peerless BARTHO Premier Danseuse from the Imperial Theatre, Moscow, in her wonderful Japanese dance.

BEN F GRINNELL, in popular songs and great hypnotic dance.

MISS EVA TANGUAY, in unique rendition of stuttering song.

ACT III—Exhibit 1—MEPHISTO'S DOMAIN.

Policeman McGinty..... Harry Stanley Mephisto..... Louise Dempsey

Author..... Ben F Grinnell

Grand Ballet Divertissements headed by Mlle Catharine Bartho.

MERRY ITALY—Misses Minnie Murray, Minnie Sheldon, Fronie Sheldon, Josie Allen.

PONY BALLET—Misses Nellie Chandler, Marguerite Laurel, Minnie Leyton, Minnie Leslie.

THE GUISSHA GIRLS—Misses Alice Nichols, Annetta Reid, Ethel McAnall.

FLOWER BALLET—Misses Lulu Muzzy, Della St Clair, Anna Whitney, Minnie Sheldon.

THE GRAND MARCH OF THE CAMPAIGN CADETS—Headed by Vivian Patee.

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Doors Open, Matinee, 1:30 p. m. Performance begins at 2:30 p. m.

Doors Open, Evening, 7:30 p. m. Performance begins at 8:15 p. m.

Seats may be secured at Box Office from 8 a. m. to 6 p. m.

Patrons will please report to management any incivility on the part of the attaches.

Parties finding lost articles in any portion of the Theatre, please leave same at Box Office

Enquire of ushers for Opera Glasses.

Parties coming to the Opera House after the curtain is up must not expect to be seated until the usher can do so without annoying those seated.

Patrons leaving the theatre during the performance must get a pass-out check from the door-keeper. Without a pass-out check no one will be re-admitted. The check is only good to the party to whom it is given.

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After the Performance

THE MANSION RESTAURANT

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507 Main St.

BOOTH AND JAMES O'NEILL.

James O'Neill tells this story of Edwin Booth, with whom he was associated years ago:

"It was at McVicker's theater in Chicago. Booth was to open in his regular repertory, and the papers were grumbling. They were tired of seeing him in these parts, and (more than one of them said) the list would be smaller than ever, for Mr. Booth would not dare to include 'Othello' after the perfect acting of this part which had been given but a week or two before by Salvini. Now, just as luck would have it, Booth had not intended to include 'Othello,' but this caused him to change his plans, and the play was announced for the Thursday evening of the first week. Booth could not only play the part of Othello as well as Salvini, but he could do something which Salvini would never attempt; he could play Iago. And so after one performance in the title role Mr. Booth determined to appear the next night in the latter character, and I was cast for Othello. I was in a quandary, I knew that every one who would be in the house that night would know me; that nearly all of them would have seen Salvini and Booth, and that they would expect me to fail. To imitate either one or the other of the well known actors too closely would be bad policy, yet how to introduce something original puzzled me. It came like a dash at the last rehearsal. We were going through the third scene of the third act. You know it:

"Villain, be sure of it; give me the ocular proof,
Or by the worth of man's eternal soul
Thou hadst better have been born a dog
Than answer my naked wrath.

"Of course, this is your scene, O'Neill," Booth said very kindly. "I will be at the side here whenever you want me. And, by the way, O'Neill, I would not wear the sword in that scene if I were you. You will find it in your way and that it hampers your movements, while at the same time you will not need it."

"Now, the sword was one of those dear old curved scimeters, with a highly decorated scabbard, from which it was seldom drawn. Going off, the thought struck me, and I tried to draw it. It came only half way, as I expected, and then clanged back with a great deal of noise. It suited my purpose perfectly. In the evening, when I went on for the scene referred to, I wore the sword. As I worked myself up, I sidled across the stage toward Booth:

"If thou dost slander her and torture me,
Never pray more; abandon all remorse.
On horror's head horrors accumulate,
Do deeds to make heaven weep, all earth amazed,
For nothing canst thou to damnation add greater
than that.

"I had drawn near to Booth as the words were said, and the sword had been gradually half drawn.

"Nay, nay! Thou shouldst be honest.

"Bang! Back went the sword at the words, and down came the house. But never mind that part of it. What I want to point out is that as I went to my dressing room after the curtain fell it was Booth who called me back because the audience wanted me. 'The scene is yours,' he said. 'You couldn't have done better,' and he pressed my hand. Yet I had disregarded his advice and had not imitated him in any way. There are few of the leading actors of today who would treat a young man in such a manner."

Otis Skinner is an actor who has achieved considerable popularity in what, in the eagerness of New Yorkers to ape the Britishers, we have presumed to call the "provinces." In plain English, he is greatly liked in most of the cities of the United States, in which, by the way, the standard of dramatic criticism is very much higher today than in this overweeningly conceited New York. He has not been able, however, until the present season to secure an adequate hearing in this city, where he is now holding forth at Wallack's in "Prince Otto," his own dramatization of Robert Louis Stevenson's story. Strange to say, the Gotham critics have condescended to like Mr. Skinner, who, not being handsome or in any sense the type of man whom the ridiculously impossible matinee girl seeks to exalt, must depend for favor upon his ability alone. For these reasons the fact that his work has been kindly spoken of by practically all the critics of New York is more than ordinarily significant, for, somehow, the player who has had the temerity to make a name for himself outside of this burg ordinarily stands very little show of being well received in Broadway.

ARTHUR CRISPIN

character dress. Her pathos is that of a truer nature which goes directly to the soul. In gentleman's dress she is indeed poetic. In changing the habiliments of the opposite sexes she is queen of her profession. Her instincts and movements are those of the gayest cavalier.

Bobby Gaylor, who will shortly be seen here in his great comedy "McAllister and the 400," is meeting with great success in the south.

The Chattanooga Times says of the play:

As a laughable musical skit, "Sport McAllister and the 400" is merely another soap bubble scintillant with prismatic rays that please the eye while the curtain is up and bursts at its fall. You are amused during the performance, but you don't carry anything away, but soap bubble away with you. However, that is all right; the people want a little froth now and then. They got it last night and were immensely pleased with the whole show.

It is the fashion to praise the star. But Mr. Gaylor sees his name in print enough. He doesn't need encouragement. Let us take the aspiring people with the minor parts. There's Joe Kelly. He might be a star himself. In fact, he is one in this company. A very odd and eccentric and amusing star. Everything he said was bright and his make-up was great.

Everybody and everything was at its best in the second act. The girls looked their prettiest and the music was the sweetest. You certainly must have thought that Miss Jessie Burnes was one of the most modest young women you ever saw on the stage. She handled the banjo and several banjos at a time in a remarkably pleasing and tuneful manner. Miss Heckler wore a becoming soubrette costume of red silk and lace, and sang well. Miss Kathleen Warren was wonderfully graceful. Miss Mabel Craig was one of the most pleasing of the girls. There were some farcical tips by Walter Goldie and William Gilbert which were excellent.

The company playing "The Hustler" is this season the strongest that piece has ever had. With the remarkably clever young comedian, John T. Tierney, in the title role, the cast includes James E. Smith, James P. Cook, Henry Watson, E. J. Heffernan and a number of other clever farce comedy and specialty performers.

"Why don't you run in and see me?" asked Charles Dickson of his fellow comedian, Thomas Q. Seabrooke. Seabrooke promised to run in, but walked in and incog at that, as incog as the play of "Incog," made up exactly as could be like the blonde-wigged and bearded three Dramos of the play, and he sat in a box to the edification of the audience if not that of the principal actor, who was the only person in the house who penetrated the disguise.

"On the Bowery," the New York sensational play about to be produced by Davis and Keogh, requires seven different scenic acts. They were designed and painted by John Young, scenic artist at the Broadway theater, New York. Among them are views of the Bowery, Brooklyn bridge, the East river and Chatham square.

"Mr. Barnes of New York" opened the season of the Hagan opera house at St. Louis on Monday, August 30, most favorably, being greeted with a large house. Business continued big throughout the week, and the company

THE FORT WORTH

NEW OPERA HOUSE FOR NEXT SEASON

GREENWALL'S CONDEMNED AS
BEING UNSAFE FOR
FURTHER USE.

WORK OF HEAVY WINDS

Vendome May Be Secured to Close
Season—Henry Greenwall
Here Tonight.

"By next season Fort Worth will have a new opera house," declared Major Phil W. Greenwall yesterday in discussing plans for abandoning the present building because of its condemnation as being unsafe by architects and building contractors.

"Of course the situation requiring a new building has arisen so quickly that we have had but little time to consider the matter, and therefore, all that I feel warranted in announcing is the bare fact that next season shows will be given in a new playhouse," continued Manager Greenwall. "Of course, it is to be quite naturally surmised that if a new opera house is erected it will be modern in every detail and probably a great deal larger than the present structure. While I have had several offers from people who desire to finance the project, still I cannot venture an expression as to how much money will be expended or what character of plans will be adopted. All the consideration so far has been given to the condition of the present opera house, and we have only decided to give no more shows in the building this season. We realize, however, that a new house will be necessary by next fall.

"My brother, Henry Greenwall, who is the principal owner of the present opera house, will arrive in the city tonight, and when he gets here and we talk the matter over, then there may be something tangible to announce. Henry is a man of quick decision, and it will not take him long to determine what he wants to do."

Announcement was made Monday morning that no more shows will be given in Greenwall's this season. "Brewsters' Millions," scheduled for matinee and night, was cancelled. The building has been declared unsafe by architect M. R. Sanguinet and his building superintendent, and regarding the public safety above the commercial features, Major Greenwall has decided to close the theater and lose the business of two months' shows.

Heavy Winds Weaken Walls.
Saturday the discovery was made that something was wrong with the opera house. While hoisting one of the heavy fly curtains several bricks were noticed to fall from beneath the proscenium arch. An investigation revealed that the inner east wall had been weakened, and architects were summoned. Mr. Sanguinet pronounced the wall as unsafe under the pressure of high winds, but said that Saturday night's show could be given without danger unless high gales prevailed.

Sunday, however, Mr. Greenwall determined in his own mind not to take any risk with the building, and consequently he cancelled Monday's attraction and began plans at once looking to the erection of a new structure. The heavy winds of Thursday and Friday, when a velocity of fifty-five miles an hour was reached, weakened the walls, according to Mr. Greenwall and the architects.

No other shows are booked for this week and Mr. Greenwall has not yet cancelled the attractions booked for the rest of the season. He is negotiating for the lease of the Vendome theater across the street on Third and Bunk, and if he secures it he will at once begin remodeling that will permit him to carry out the season's booking. It is probable that a new wall will be started today, but last night Mr. Greenwall was noncommittal.

TEXAS.

WACO.—NEW AUDITORIUM (Jake Schwarz, manager): Brown's in Town pleased small audiences 6 performances well received. The Christian 7, A Hot Old Time 8; fair audience. Specialties by John W. Jess, William McLoe, John and Bertha Gleason, Ad Melrose, and Annie St. Tel deserve special mention. The Three Musketeers 12. Tim Murphy 15. Other People's Money 16.—THE GRAND (Jake Schwarz, manager): Dark.—ITEM: Tom M. Hamilton and Harry Lewis, of this city, have written a romantic military play entitled A Son of Devotion. Local amateurs will produce it March 10. W. V. LYONS.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Wels, manager): Beach and Bowers' Minstrels 4; small audiences; the acceptable features were in the minority. The Christian 5; immense house. Other People's Money failed to attract largely 6, although the few people witnessing it were amused. South Before the War 11 enjoyed good business but very little commendation. Go-Won-Go Mohawk 12. The Three Musketeers 14, 15. Lambardi Italian Opera co. (return) 16. C. N. RHODE.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co. lessees; E. Berkman, manager): Beach and Bowers' Minstrels gave a poor performance 5; small house. The Christian, with Edie Ellisler, drew large house 6; every one pleased; receipts \$1,252. Pictures of Jeffries-War 9; topheavy house; poor performance. The Indian Mail Carrier 13. Lambardi Opera co. 15. The Three Musketeers 16. A Hot Old Time 17.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Jeffries-Sharkey

pictures to well filled houses 5. Harry Glazier in The Three Musketeers 6; good house; excellent performance. Brown's in Town 7; fair house. Clayton Ken-S. R. O. Edie Ellisler, Frank Weston, and Edward Emery received numerous curtain calls. A Hot Old Time 9; good houses; well balanced co. Black Crook, Jr., 10; fair house; co. not up to average.

DENTON.—GRAHAM OPERA HOUSE (A. Cod-dell and Co., managers): Curran and Milton Comedy co. 9, 10 in Passion's Slave and The Avenger; co. and attendance poor. The Real Widow Brown 13. Hans Hanson 15. Casey's Troubles 24.—WRIGHT'S OPERA HOUSE (Charles H. Donahower, manager): Murray and Mack will open this house 14. Other People's Money 23. A Wise Woman March 1. Curtis Comedy co. 5-10.

BRENNHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Ruble-Kreyer co. 5-7 in Uncle Nat's Money, An American Drummer, and Circumstantial Evidence; good business; pleased audiences. Tim Murphy 20. The Indian Mail Carrier 21. The Real Widow Brown 23. Why Smith Left Home 28. The Prodigal Father March 3.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Brown's in Town to small audience 5. A Hot Old Time 6; good co.; attendance fair. Lambardi Opera co. 9, 10; two good stars and chorus strong in voices but few in numbers; crowded houses. Tim Murphy 19. Why Smith Left Home 27. Paderewski March 8.

EL PASO.—MYERS' OPERA HOUSE (Samworth and Cassidy, managers): Readick's Black Crook, Jr., 5 gave an unsatisfactory performance and canceled its second date. Mr. Plaster of Paris 7; good performance; small house. Louise Brehanly Concert co., auspices of Elks, 8; good house; co. proved better than ever. Scalchi Concert co. 17.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Beach and Bowers' Minstrels 6; large and pleased house. South Before the War 8; good house, considering weather. Other People's Money 9; large and pleased audience. Go-Won-Go Mohawk 17. Fwing-Taylor co. 19-24. The Real Widow Brown March 2. Prodigal Father 9.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Harry Glazier in The Three Musketeers 9; large and pleased audience. Tim Murphy 10 presented. The Carpetbagger to fair audience that was very enthusiastic. The Eye March 2. Mabel Paige co. 5, 6. Go-Won-Go Mohawk 7. Hogan's Alley 8.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Metropolitan Stock co. 5, 6, in Not Guilty and For A Million; good audiences; performances fair. Casey's Troubles 7; small audience; performance good. Victor Lee, magician 9, 10; good audiences; performances pleasing.

BELTON.—GRAND OPERA HOUSE (A. J. Embrie, manager): Ewing-Taylor co. 5-10 in Money, Texas, or The Siege of the Alamo, Leah the Forsaken, Lost in London, Cyrano de Bergerac, and Don Caesar de Bazan; poor houses; performances good. Go-Won-Go Mohawk 26.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Hoyt's Comedy co. 5-10 to fair business, presenting The Danites, Queen A. Texas Steer, Caprice, and East Lynne; co. fair. Beach and Bowers' Minstrels 14. Jeffries-Sharkey light pictures 17.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): The Three Musketeers 8; good business; co. strong. Tim Murphy 9 in The Carpetbagger; full house; co. fair. Brown's in Town 10; well filled and pleased houses. A Hot Old Time 13. Jefferson Comedy co. 14.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsey, managers): The Three Musketeers 5; excellent performances; large business. Casey's Troubles 6. Jefferson Comedy co. in Rip Van Winkle 10; crowded house. Beach and Bowers' Minstrels 15.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Ex-Gov. Bob Taylor 6; full house. Hans Hanson 7; small house; good co. Brown's in Town 9; fair business; performance excellent. A Hot Old Time 10; full house; performance good.

HENRIETTA.—CARVER OPERA HOUSE (W. J. Schaeffe, manager): Ex-Governor Bob Taylor 5 lectured to full house. Too Much Money 6; good house; excellent performance. Hans Hanson 8. Finnigan's Ball 13. East Lynne 14.

ABILENE.—LYCEUM THEATRE (Batjer and Sanderson, managers): Louise Brehanly Concert co. 8; large and appreciative audience. Black Crook, Jr., 9; house crowded; performance gave satisfaction. Louis Spencer Daniels lectured to good house 9.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Ruble-Kreyer co. 8-10 in Uncle Nat's Money, The American Drummer, and Circumstantial Evidence; large and pleased audiences.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): Other People's Money 5; crowded house; audience pleased. South Before the War 12. Tim Murphy 24. The Real Widow Brown 29.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (Byrd and Motherhead, managers): Casey's Troubles 9 and Casey in Cuba 10; good performances; full houses.

DALLAS.—OPERA HOUSE (George Any, manager): The Musketeers, with Harry Glazier in leading role, and a good supporting co. 8; fair business. Brown's in Town pleased a large audience 8.

MARSHALL.—OPERA HOUSE (Livingstone and Woltz, managers): Victor Lee 5, 6; good business. Jefferson Comedy co. in Rip Van Winkle 8; good business. Beach and Bowers' Minstrels 17.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreeben, managers): ex-Gov. Bob Taylor 7; good business. A Hot Old Time 14. Hans Hanson 22. Murray and Mack 24.

PILOT POINT.—WEEKS OPERA HOUSE (Mounts and Bates, managers): Casey's Troubles 15. Hans Hanson 16.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Black Crook, Jr., delighted a large audience 9. Casey's Troubles 17.

CORSIANA.—MERCHANT'S OPERA HOUSE (L. O. Revare, manager): The Three Musketeers 10; large and pleased audience. Tim Murphy 14.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Dark.

Pioneers Recall Showing Of 'Iolanthe' in 1880's At Old Greenwall House

BY E. CLYDE WHITLOCK.

Just as we expected. When we sanguinely ventured the assertion, at the time of the recent production of "Iolanthe" by William J. Marsh's choral forces at TCU, that it probably was the first hearing in the city of the popular Gilbert and Sullivan piece, we left ourselves a loophole, pending a report from the old-timers. This is it.

We learn from Mrs. Octavia Bennett, 3812 Tulsa Way, and Miss Olive Peak, 2221 Wilshire, locations far out on the prairie in the days on which they commented, that "Iolanthe" was indeed presented here at the old Greenwall Opera House at Third and Rusk (Commerce). Not only was it given, but it appears that the operetta probably opened the house. This is a composite story, using information given by Miss E. Peak, Mrs. Bennett, records at the Public Library, and reference sources.

In 1883 Capt. M. B. Loyd, Walter Huffman and others, ambitious for the cultural advance and the entertainment of the inhabitants of the queen city of the prairies, invested \$45,000 in a theater called the Fort Worth Opera House. The house was opened during the 1883-1884 season by The Bostonians, a company of outstanding reputation and ability which had been formed in Boston in 1879, as the Boston Ideal Opera Company, for the express purpose of producing Gilbert and Sullivan's "Pinafore."

"Iolanthe" had its premiere Nov. 25, 1882, simultaneously in New York and London. The dual opening was a measure of the authors to protect their rights. There were no international copyright arrangements in those days, and fortunes were made in this country on pirated versions of their "Pinafore" and "Pirates of Penzance."

When the local house was taken over in 1890 by Phillip Greenwall and renamed the Greenwall Opera House, as it now is always designated, it was reopened by The Chicago Opera Company in "Chicago Ideals."

Both Mrs. Bennett and Miss Peak distinctly recall the "Iolan-

the" performance. Mrs. Bennett describes the difficulties of transportation, which to them were not difficulties, as they never had known any other. The substantial citizens of the town were driven to the theater over unpaved streets, and there was no lack of attention to elegance of attire. After the performance the carriage trade were called for by their drivers, lined up by number, or by the man of the family, who retrieved the family equipage at a nearby hitching rack.

Miss Peak issued from the family residence, built in 1853 on the block bounded by Houston, Weatherford and First Streets, in one room of which Dr. Carroll M. Peak, the city's first physician, had opened a drug store. The night of the opening it was raining, and it was the custom to spread hay in the bottom of the carriage to protect clothing from the mud. Miss Peak especially remembers the performance because of the interest manifested by the young ladies of the city, including herself, in the handsome leading man of the company, one Charles Harris (not the song writer). Although he had only one arm, this was a handicap neither to his professional efficiency nor his personal charm.

The theater had 1,214 seats, was lighted in the early days by gas, and was a model of sumptuous elegance.

Those were pioneer times (there had been an Indian raid as near as Jack County only 10 years previously), but the alert citizens of the bustling frontier city were not unserved by the traveling theatrical troupes, a situation promoted, to be sure, by the fact that the town was on the only transcontinental railroad between San Antonio and Kansas. Most of the leading theatrical and musical attractions and big names made Fort Worth, and at least 1,214 of its citizens absorbed dramatic and musical culture at each visit.

But what a difference in the physical conditions within the memory of citizens still living here.

THE PROPERTY MAN AND HIS CHANCES

New York, Feb. 16, '05.

Editor of The Morning Telegraph:

Dear Sir—I read in the Sun of February 12 an article under the heading of "Tip for Stage Novelists" and supposed to be written by a sad matinee idol. It is easy to understand his sadness, as from his absolute lack of knowledge of stage matters a long time must have elapsed since he has been inside a stage door. I feel sure that the idol must have been idle for some time before he wrote his dope for the horde of novelists of both sexes. The first statement he makes is correct, and yet I think it conveys a wrong impression.

There is a yawning abyss between the property man and the lowest member of the acting profession, and, naturally, as an average property man can always find work, while the lowest member and some members who are not so low are frequently mentioned in the papers as being in danger of starving along Broadway; and even when both are working the property man's salary is usually twice as much as the said lowest receives. So while the property man sees the abyss, as a general thing he is too much of a gentleman to gloat over it. The idle idol says the property man is a necessary evil of stage life. Why evil? Is there anything villainous in the placing of chairs, furniture, cases, flowers, etc., more especially when the acting profession is protected by a yawning abyss? As to his being entirely different from the stage carpenter and the stage electrician or "gasman," as he is never called since electricity has replaced gas, I'll venture to assert that in the event of a property man taking an engagement as a stage carpenter, which is a common thing, that he could not be distinguished from the real thing even with the aid of a strong glass (magnifying). These three heads of departments are members of one labor union, which their assistants cannot join, instead of being members of different unions, as he claims, as there is but one union of theatrical stage employes in the United States. A "clearer" is a boy who handles properties exclusively. Should a stage carpenter be within reach of a valuable vase that was falling and make no attempt to catch it he would soon be at liberty for the balance of the season. He (the idol) says "all these mechanics are laborers (I don't object to the term, as there is nothing dishonorable in labor, but he might have strained a point and called us tradesmen), are the natural enemies of the acting profession, the members of which they despise." How does he know this if there isn't even the most formal acquaintance between these laborers and the acting profession?

As for the most formal acquaintance, I would say that in the lodge of Theatrical Mechanics, of which I am a member, we have two prominent leading ladies as honorary members, and they have assured us at different meetings that it would give them the greatest pleasure to be active members if our bylaws permitted it.

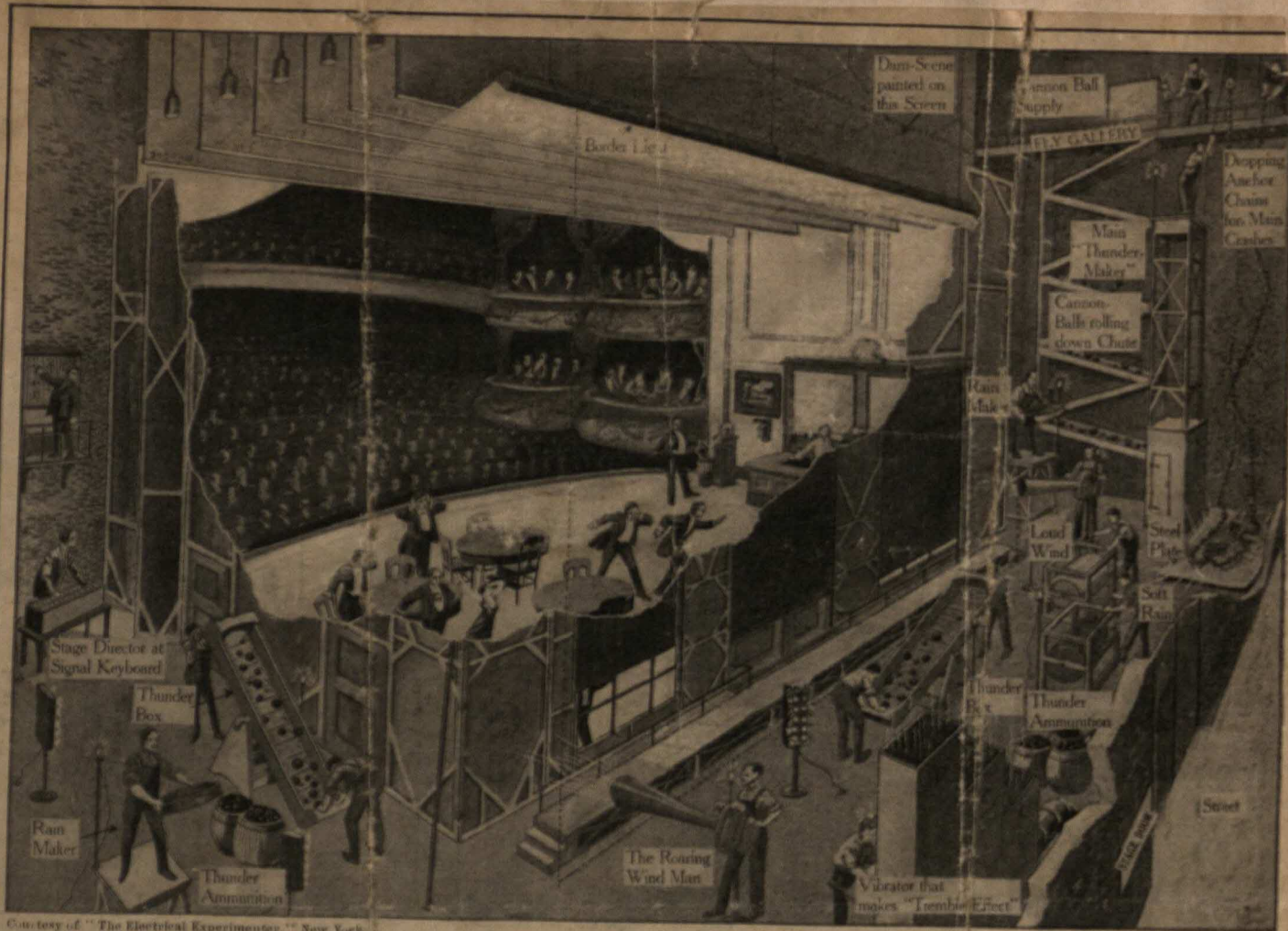
The lodge I refer to is Boston Lodge No. 2, Theatrical Mechanics' Association, and if the idol cares to verify my statement he can have a list of the membership of that lodge, and it will probably surprise him to find a number of prominent actors' names on it as active members. He says in the course of twenty years on the stage he has never known a property man, stage carpenter or gasman to try to establish himself on terms of intimacy with a leading lady. He's right; we never try to establish ourselves on intimate terms with any one. But his twenty years on the stage, I fancy, means twenty years of looking for work. He says, "I have known leading ladies to marry spear carriers and instantly elevate them to the position of leading men," and this from a man who refers to his business as the acting profession. What a menace to the schools of acting, and what a chance for leading ladies with the present rather lax divorce laws!

Can any one imagine an easier or quicker way to become an artist, always providing the suddenly elevated leading man doesn't have to go back to spear carrying should his wife secure a divorce? I know, either personally or by repute, a large proportion of the leading men in this country, and I challenge the idol to name one who has married a leading lady and been instantly advanced from spear carrier to leading man. He says a property man remains a property man all his life. Wrong again, as William A. Brady was a property man, as was Mr. William Moore, manager for E. S. Willard, and David Belasco, and but for lack of space I could name a long list of men who were property men and are now leading men, and, what is more to the point, they are all working.

Hoping you will publish this answer to an unprovoked attack, I am, yours,

LAWRENCE SHEEHAN
(A Property Man for Life).

Robert H.



Courtesy of "The Electrical Experimenter," New York.

REAL "STORM-KINGS" AT WORK.

While the audience shudders and quakes at the raging of the terrible storm, nineteen men back stage are working "wind" machines, rumbling cannon-balls up and down a chute, and a full-size anchor chain is dropped forty feet upon a steel plate with a reverberating crash.

A STAGE DELUGE

SOME rather unusual stage machinery to produce the sounds of a violent storm and flood are described by George Holmes in *The Electrical Experimenter* (February). In a play entitled "The Deluge," the actors are shut in a room made water-proof by lowering iron shutters, and a flood, caused by the bursting of a dam during a storm, strikes the building, which is supposed to be about to collapse at any moment. These conditions are maintained practically throughout the action of the play, and the business of the machinery is to preserve the illusion. Says Mr. Holmes:

"'Back stage' all the space available is devoted to the miscellaneous apparatus necessary to produce the effect.

"The innumerable cables, braces, stands, spot-lights, and maze of ropes would test most people's ingenuity, particularly those unacquainted with life behind the scenes.

"In this production every available bit of space is utilized. The scene proper is what is known as a 'box set,' and is a permanent arrangement through the three scenes of the play.

"Details have been given strict attention, and the lowering of the iron shutters to make the place water-tight is a most ingenious arrangement, the audience being able to see the shutters slowly descending as the ratchets and cranks do their work—noisily and dramatically. Now for the 'big stuff':

"Seated at a keyboard provided with numerous 'telltale' lamps, the stage-manager signals to the various men stationed in distant nooks and corners to produce whatever effect they have charge of at the critical moment or moments. Near each stage hand is set a signal lamp in series, with a telltale lamp on the stage-manager's keyboard, and both work together. It requires nineteen men to produce the 'atmosphere' of the deluge!

"Some 'work' large trays, made of resinous wood and resembling the shape of a cheese-box cover, with very small peas in the same. These trays are held in both hands and worked

around in a rolling motion, thereby giving the effect of light rain, and may be seen being used by the men on the slightly elevated stands or platforms. Next comes our heavy rain-machine, made of a stand in which is suspended a drum made of fine mosquito screenings, and inside of the drum a few pounds of small peas are thrown; when the drum is revolved by means of a crank the sound effect of heavy rain is produced. The wind-making machine is nearly the same as the rain-machine, excepting that the drum is made of large chicken wire over which a strip of canvas is thrown, weighted on one end so that it bears against the drum. When the drum is revolved the friction exerted against the canvas gives the effect of wind. For shrieking wind a large hand blower such as is used by riveters and blacksmiths is utilized, and the wind is sent through a number of chambers and then out through a large horn; when the handle is turned swiftly a loud, shrieking wind effect is secured. And now for our 'big slam'—large wooden troughs are used for the rumble effect and are about ten feet long by two feet wide with zigzag slats on the bottom to bounce the cannon-balls as they are rolled back and forth.

"The mighty rumble of the dam bursting is made by having a similar arrangement of troughs extending from the top of the 'fly-gallery' (about forty feet) down to the floor of the stage, as shown in the picture, which, in this case, were attached to a zigzag stairway leading to the dressing-rooms. When the 'thunder-man' is signaled he lifts a small door in a big case containing all sizes of cannon-balls, and permits a choice quantity of them to run down through the zigzag troughs, with a resulting sound-climax that resembles General Byng's smash through the 'Hindenburg line'—tanks and all; and then to top it off a life-size anchor chain is dropped from the fly-gallery on to a large iron plate, making a never-to-be-forgotten crash! Besides all this, there is an immense tremble-machine, built like an organ, which when set to going gives you the creepy feeling that the building is about to collapse! The machine is worked by a giant electric blower and air compressor, which equipment is located in the cellar with pipes leading up through the floor to the machine proper."

Atlantic City in June.

preceded by one with J. Walter Thompson.

THE HIGH-KICKING KELLYS

Current Events

BY JACK WARD



\$ 200.00 Fort Worth, Texas, June 7 1887

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Gran	8
Trilby	1
Prates Penjance	0
Otis Skinner	2
Old Homestead	2
Lillyputians	3
Texas Steer	2
Fair Virginia	2

1897

161

When Theaters Were in Flower, 30 Years Ago.

JANUARY 21, 1923.

Programme.
GREENWALL'S OPERA HOUSE

Beck, Brannon & McQueen, Publishers.

OPERA HOUSE STAFF:
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F. W. Greenwall..... Manager
Sol Braung..... Treasurer
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This is a page from a program of Greenwall's Opera House, Third and Commerce (then Rusk) 30 years ago. "Dorothy" with Edith Mason in the title role was the attraction on this particular day.

10-20-30--and Up (the Ladder)

ONE but not forgotten is the old-time repertoire company that used to be a popular attraction in "opera houses" in nearly every city and hamlet in this wide land. It still lives, however, and probably always will, despite the fact that talking movies have supplanted it in the affections of theatergoers. About the only way a lover of the drama comedy played by live actors has to see this type of show is to visit one of the "tent reps" which pay annual visits to the Middle Western and Southern towns, but which are seldom if ever seen in the Eastern sector.

What has become of the favorites who used to thrill us old-timers when we were young? Some saw the trend of the times and went into the movies back in the early days when the flickers were getting a foothold. Others have passed on to their eternal reward, while some are still living—alone with memories of their past glory.

A few reached the heights of fame and became stars of the legitimate stage and on the screen, but they are in the minority. Among these who are better known are Mae West, Charles Winninger, Spencer Tracy, Ralph Bellamy, Guy Kibbee, Melvyn Douglas, Eva Tanguay, Frank Morgan, Belle Bennett, and Dolores Costello. They got their start in "rep" and succeeded where countless others failed to attain fame.

The Origin

Repertoire got its start in the middle '80s, according to tradition, but who was the genius that inaugurated the first company is still unknown, historians of the stage say.

According to my earliest recollection of "rep," the first company I ever saw that came to my home town, Cohoes, N. Y., and played a week's engagement, presenting a different play each night at 10, 20, and 30-cent admission prices, was the James R. Waite Comedy Company, Band, and Orchestra, which had a company of some 25 actors and a real band that played concerts in front of the old City Theater each night prior to the performance and then doubled as the orchestra between the acts. That, if not the first, was one of the pioneer organizations to visit towns of every size, and it won popularity from the start.

Isaac Payton, old-time actor and manager, told me many years ago that he was the man who organized the first 10-20-30 show in his home town of Centerville, Ia. His wife, Mattie Keene, a popular Midwest star of those days, was the leading lady, and his brothers and cousins were the other members of the company. All the male members of the troupe played musical instruments and gave concerts incidental to presenting the plays. "Ike" Payton was a brother of the famed Corse Payton and Senter Payton and a half brother of Mrs. Mary Gibbs Spooner.

Very Popular in 1892

Regardless of who originated the idea, about 1892 traveling repertoire companies became very popular and theaters were packed and jammed with audiences whenever a show of this kind came to the average town. Some were very good, others fair, and still others very bad, but all filled a long-felt want. They gave popular plays at prices within the reach of every pocketbook. Most of them coined money and a few fell by the wayside.

From memory I will mention some of the 10-20-30 rep. organizations since 1890, and up to the time that the public's fickle fancy deserted this popular type of entertainment and began flocking to the movies, first the silent pictures and later the talkies. The list, of course, will not be complete, and many of my readers will probably recall names that have been forgotten by me, but I shall do my best to tell about men and women of the stage who spent their best years delighting the public only to be forgotten by it.

Following the initial success of the

Professionals Who Came Up From Repertoire and Made Good in Hollywood and on the Broadway Stage

By WALTER D. NEALAND

Waite and Payton companies, other troupes blossomed. I well remember "Mora," who was billed as the "Comedy Sunbeam" and was under the management of her husband, Fred Williams; Floyd Crowell; Fred and Allie Payton, who played mostly Southern towns; Tommy Shearer and his wife, Isabelle Fletcher. There were many others who won fame, too.

Colorful Families

Among the most colorful families that spent years in repertoire and stock companies were those of Corse Payton and Mrs. Spooner, who were half brother and sister and reared on a farm in the little town of Centerville, Ia. Corse started at an early age as an eccentric comedian, married a beautiful, buxom, blond leading lady by the name of Etta Reed, and toured the Middle West and East for many years before he landed in Brooklyn, where he assumed the management of a roller-skating rink, christened it the Lee Avenue Theater and amassed a million dollars. Critics kidded his "acting" unmercifully, but Corse, undaunted, called himself "America's Best Bad Actor," and cashed in heavily on the critics' opinion of his histrionic ability.

Mary Gibbs Spooner, a pioneer repertoire manager, was the wife of B. Spurge Spooner. On his death she assumed the management of his company, which was headed by her two talented daughters, Edna May, a dramatic actress of ability who played the leading roles, and the sprightly and vivacious Cecil, who was younger than Edna May and enacted the soubrette roles. They were favorites in every town they visited and drew heavy box-office returns. Following in the footsteps of her half brother, Mrs. Spooner leased the old Park Theater in Brooklyn and scored tremendously there. Finding the theater too small to accommodate the people wanting to see her shows, Mrs. Spooner moved her company to the Bijou Theater, two blocks away, where she remained five consecutive years playing to crowded houses. In 1908 she leased the old Keith and Proctor's Fifth Avenue Theater, which was located at Broadway and 28th Street, two blocks from Fifth Avenue, and for 52 weeks she determinedly tried to make Broadway sit up and applaud her type of entertainment. She achieved an artistic if not a financial success, and at the expiration of her lease she moved to the Lincoln Square Theater at Broadway and 66th Street, where she played 14 weeks in all. The next year she returned to Brooklyn to again present her offerings at the old Park Theater. Fire destroyed the playhouse during the fourth week of the return engagement, and with the conflagration came the end of the Edna May and Cecil Spooner company, altho both tried individual ventures later with indifferent success. I am proud to have been a member of this company for several years, having made my debut as an actor with it and remaining until the fire ended its career. Mrs. Spooner and her daughters are still living at New Canaan, Conn. Corse Payton died in poverty and his body lies in the town cemetery in Centerville. Both were spectacular in their methods of winning popular favor and held "pink teas" on the stage after the Wednesday matinees, serving tea and cakes to women patrons and inviting them to meet the actors in person.

Favorites in Old Days

Now let's look back over the pages of the past and see if I can recall some of the names that the public used to idolize in the dear old musty days.

First we will take the famous Win-

ninger family, all actors, and most of them good ones. Charley Winger was a famous comedian, in Wisconsin towns at least. With him were his brothers, John, who played leading roles; Adolph, and Joe, who was company manager. Charley played comedy roles and cornet in the band when he started out with his family troupe from his home town, Wausau, Wis., long ago. That was many years before he won national fame as the leading comic in *No, No, Nanette*, or as Captain Andy in *Showboat* on the stage or on the air. It was also before he became the husband of Blanche Ring.

Thomas E. Shea was one of the old-time stalwarts who specialized in Shakespearean and heavy dramatic roles. His opening bill in 1898 was *The White Squadron*, a naval drama, but his best acting was done as Mathias in *The Bells* and as dual character in the famed *Dr. Jekyll and Mr. Hyde*. Later he starred in vaudeville in a condensed version of his many hits entitled *Big Moments From Great Plays*.

Daniel R. Ryan was a baseball umpire from Troy, N. Y., before he decided to go on the stage as a repertoire actor. He played *The Royal Lover* with much gusto if not histrionic ability, and died before achieving fame.

Old-Time Companies

Here are some names of troupes that old-timers will remember: Chase-Lister Company, Middle West favorites in theaters and under tents, managed by Glenn F. Chase; John Lawrence Players, still going strong; Ginnivan Family, with Norma and Frank, who still have their troupes on tour; Van Dyke-Eaton Company, Nathan Appel's two touring companies, King Dramatic Company and Helen Grayce Players, George M. Penberg Stock Company, Tilton-Guthrie Company, Jessie Colton Players; J. B. Swafford Stock Company, which played only in Vermont; Hickman-Bessey Stock Company, headed by Guy Hickman and Jack Bessey; J. Doug Morgan Stock Company; May Fiske Company, under the management of Colonel Cosgrove, New England favorites; Maude and May Hillman Stock Company, first as co-stars and later separately (William A. Dillon, "The Man of a Thousand Songs," was leading man of the Maude Hillman Stock Company, and Winthrop G. Snelling, Maude's husband, manager. Dillon now owns a chain of theaters in Central New York); Clara Turner Stock Company, management of Ira Jackson; Kirk Brown Stock Company, with Marguerite Fields as leading woman; Chester De Vonde, handsome star whose opening bill was *Ten Ten Door*; Chicago Stock Company, under the management of Charles Roskam, Charles K. Champlin, a versatile actor who wrote his own plays, played his leading roles, and painted his scenery, was another popular favorite. There, too, were the Myrtle-Harder Stock Company, featuring Emma Myrtle and managed by William Harder; Nancy Boyer Stock Company, directed by Henry Testa; Albert Taylor, a big favorite in Texas; Ted and Sport North, Missouri favorites; Dubinsky Bros.' Stock company; Original Williams Stock Company; Harry Shannon Stock Company, with headquarters in Wapakoneta, O.; Keyes Sisters; Justus-Romaine; Monroe Hopkins Stock Company; Hila Morgan, managed by Fred Morgan; Mabel Paige Players; Peruchi-Gypsene Players, with Mabel Gypsene and Chelso D. Peruchi (they are now radio favorites in Knoxville, Tenn.); J. N. Rentfrow's Jolly Pathfinders, which toured Texas for many seasons; Jolly Della and Johnny Pringle Company (Johnny was the father of John Gilbert, famous movie star of the silent picture era); Harley Sadler, still

a Texas favorite; George Roberson Players; Walter and Edith Ambler; John A. Himmelein's Ideals, starring John and wife Beatrice Earl (John was mayor of his home town, Sandusky, O. for several terms); Emma Bunting, management of Earl Burgess; Irene Meyers, management of Sim Allen; Madge Kinsey Players; J. Harvey Cook and Lottie Church; Bobby and Marie Fountain; Dick and Lulu Sutton (Dick built a theater in Rutte, Mont., called the Lulu, and operated stock there for many years); J. J. Jennings Company, which toured California; Billy Bennett Company, out of Milaca, Minn. (Billy's daughter was Belle Bennett, who became a famous movie star of *Stella Dallas* fame); Roy E. Fox Players; W. L. Swain companies.

Jack Kelly Company, which has operated troupes in Michigan exclusively, playing in theaters and under tent for over 20 years; S. Z. Poll, who operated 10-20-30 permanent stock companies in his vaudeville theaters in New Haven, Waterbury, and Bridgeport, Conn.; Worcester and Springfield, Mass., and Wilkes-Barre and Scranton, Pa., each summer for many years with great success.

Maybelle Marks, directed by Bob Marks; H. Wilmot Young and Margie Adams; Klark-Urban Company; Christy Obrecht Players, still on the road in Minnesota; Guy Beach and Eloda Sitzer Company; E. V. Phelan Company; H. Price Weber, and Edwin Gray, who played the role of Lady Isabel in *East Lynne* in a tear-jerking manner that brought sadness to thousands of New Englanders; Grace Hayward Company, management of Dick Ferris; Bennett-Moulton troupes, owned by Monte Thompson, of Boston, and which starred Campbell Stratton and others; Chauncey-Kieffer Company; Duger-Cornell; Lorne Elwynn Company; Phil Maher Players, Adam Good Stock Company, directed by Adam Friend. There were many others whose names I have forgotten.

Players Who Achieved Fame

Melvyn Douglas, then known as Mel Hesselberger, started as a "prop" man with the George Roberson Players, under canvas, and persuaded his college chum Ralph Bellamy to join him that summer. He played general business roles and juggled trunks for a small salary and helped erect the canvas theater for the experience. He changed his name to Douglas, and I hired him as leading man of the Majestic Theater Stock Company in Madison, Wis., in 1923. He then went to Hollywood, entered the movies, and look at him now! His pal Bellamy soon followed him and is one of today's most popular movie stars.

Guy Kibbee was a repertoire character man.

Eva Tanguay, the "I Don't Care" Girl, started her tempestuous career with a stock company. I know because I was the villain in the company that played such bills as *Fawn Ticket 210* and *Foggy's Ferry*, with J. Harvey MacEvoy as the leading man. She was the highest salaried vaudeville star for many years and now lives in Hollywood, forgotten by the world that formerly applauded her every appearance.

Mae West started with "Handsome Hal" Clarendon's 10-20-30 repertoire at Bergen Beach, near Coney Island, N. Y., won a prize as an imitator of the famous Tanguay, and at 10 years of age was featured by Clarendon as Little Willie in *East Lynne*. She played other stock roles before going to Hollywood.

Spencer Tracy was leading man with William Wright's Players, and Frank Morgan was the handsome juvenile actor with the Grayce Scott Company in Richmond, Va.

Dolores Costello, film star, played child roles with the *Edna May* and Cecil Spooner Stock Co. and the Bijou Theater, Brooklyn.

THE LOCAL STAGE.

"Macbeth."

It is a bold man who essays Shakespeare at this period of the world's development, for verily the labor is great and the reward small. On Tuesday night a good comedian with a rather indifferent production drew an audience that packed Greenwall's opera house from the floor to the roof. Yesterday afternoon and evening John Griffith gave a really good performance of "Macbeth," Shakespeare's best known tragedy, and the resulting audiences, if combined into one would still have left empty some two-thirds of the house. This is no reflection upon the intelligence or culture of Fort Worth theater-goers. It is a sign of the times that may be observed in any state or section.

"Macbeth" is, perhaps, the most difficult Shakespearean role—certainly it makes the heaviest demand upon an actor's physique and voice, both of which Mr. Griffith possesses in an unusual degree. His conception of the character, while differing from that of its most eminent interpreters, is intelligent and consistent throughout, a Macbeth of uncontrolled passions and gross superstitions, bold, bloody and violent. Mr. Griffith's tendency to mouth his lines and rather overdo the part is to be deplored, as it mars an otherwise fine performance. This tendency was especially noticeable in the climax of the second act, after the murder of Duncan, and in the banquet scene.

Miss Louise Ripley portrayed the character of Lady Macbeth with skill and dignity and was an excellent support.

Edward P. Sullivan as Macduff was more than ordinarily good and received several rounds of hearty applause and a curtain call at the matinee performance.

The play was fairly well staged, but it may be said in passing that the rain of fire might well be omitted from the fifth act, representing the cave of the witches. It adds little to the effect and renders the auditorium decidedly uncomfortable for the remainder of the performance. Tonight, "Sergeant Kilty."

Griffith's Macbeth.

To the Editor of The Record:
Fort Worth, Feb. 3.—Answering the letter of Mr. Heathcote in Thursday's Record criticising the Macbeth of John Griffith, it appears that Mr. Heathcote did not see the evening performance at

all, although he may have attended the matinee in the afternoon.

Mr. Heathcote's denunciation is complete—in not a single particular does he find anything to commend. In this he differs very materially from all of the other dramatic critics on Mr. Griffith's playing. The critic of The Record (who has lived many years in New York, and has had the privilege of seeing the best of actors), says: "John Griffith gave a really good performance of Macbeth, and his conception of the character is intelligent and consistent throughout." In speaking of Lady Macbeth the same criticism says: "Miss Louise Ripley portrayed the character with skill and dignity." The Houston Post says emphatically, "John Griffith can play Macbeth," and likens his Macbeth to Booth's Hamlet "because it is a strong and accurate perception, delicately and lucidly portrayed." The Waco Times-Herald says that he delighted the large audience there, and classes him as an actor with Booth and Forrest.

In his letter Mr. Heathcote refers to the costume of Lady Macbeth in the sleep walking scene. If he had stopped a moment to think he might have known that the cold, drafty stage Wednesday evening was no place for a lady to wear a light costume without endangering her health. And as to its being an anachronism, it was no more so than was the scene in one of Mr. Heathcote's entertainments in the same opera house, when an elevated railroad appears in a street scene in ancient Syracuse.

Mr. Heathcote possibly considers himself a better judge of acting than the American public. He saw no good in the play which was good enough and strong enough to bring more than one curtain call for Mr. Griffith and Miss Ripley. The writer has not seen all of the Macbeths of note for the past thirty years, but he has seen some of them, and also many of the best plays in the northern and eastern cities as well as in Texas during the past thirty years, and believes that he knows good acting when he sees it. And while there is nothing perfect in this world, not even acting, the entire performance Wednesday evening was a delightful surprise to all who braved the inclement weather.

Mr. Heathcote is a genial and pleasant gentleman and I cannot understand why he took occasion to denounce in so uncalled for a manner a really deserving play. Perhaps if he had known that Mr. Griffith is a British born subject, his mother's family residing in Hamilton, Canada, he might have refrained from his attack. CITIZEN.

Another Point of View. (Contributed.)

Alas! how few actors who attempt the portrayal of Shakespearean characters make themselves masters of the fundamental principles of the art as laid down so beautifully by the master artist himself.

"Speak each I pray you trippingly on your tongue; but if you mouth it, as if you were playing it, I had as lieve the town crier spoke my lines."

About the worst case of "mouthing" poor suffering Shakespeare has ever undergone in Fort Worth occurred at Greenwall's yesterday afternoon and night when John Griffith attempted to play "Macbeth."

Continuing, Shakespeare tells his actors: "No, do not saw the air too much with your hand, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion you must acquire and beget a temperance that may give it smoothness."

From the first words in the first act up to the tragic moment when Macduff's blunt combat sword is supposed to have reached the vitals of the murderer king and he staggers forward to fall and die, the air in his immediate vicinity was continually and monotonously "sawed." Every dramatic artist knows full well that the three essential requisites are: First, the voice, which should be natural, pure, rich and round. Were any of these qualities manifested in the snarling, ranting, labored efforts of Mr. Griffith? Second, the articulation should be correct and perfectly distinct—not the mouthed and mumbled half inaudible expressions of Mr. Griffith's attempt. Third, the expression should be in harmony with the sentiment suggested by the thought, which in Shakespeare is so varying. Mr. Griffith had one stereotyped expression for "all thoughts and feelings" stuck there as permanently as "Myers" was capable of making it.

Mr. Griffith was exceedingly strong in the "clutches," or, I should say, embraces. It was in these "clutches" that Lady Macbeth's great strength was manifested in supporting Macbeth.

I have seen all the Macbeths of note during the past thirty years, but Mr. Griffith was by far the most affectionate I recall. But then a man of his years is not to be condemned for that.

Speaking of Lady Macbeth, it was plain to be seen that Miss Ripley's Lady Macbeth was Mr. Griffith's Lady Macbeth in every particular. It was wonderfully, and, in some places, painfully original. It would be better for her if she would study her lines a little more. Many beautiful and important thoughts were omitted. In the reading of the letter she did fairly well, but in the strong dialogue in which one of the greatest climaxes in the tragedy is reached, she fell woefully short. Especially

in the words "We fail; but screw your courage to the sticking point and we will not fail." It is very evident that Shakespeare intended his Lady Macbeth to resent the thought of Macbeth, by being included in the plural "we." Miss Ripley read the lines with emphasis on "fail" and "sticking point," when the slightest analysis of the words will prove that it should be: "We" fail! But screw "your" courage to the sticking point, etc.

Then, in the greatest scene of all, the sleep walking scene, she gave an entirely new and original reading of these lines. It was exceedingly vigorous and lead her auditors to believe she was not quite certain what she was washing, and then again she was so noisy in the scene that she made the audience forget she was asleep. Her "robe de nuit" was not altogether correct either. The eleventh century "nightgowns" were loose, roomy, flowing creations, and it was contrary to all eleventh century "Guides to Health" to wear tight belts to sleep in.

The witches, which are supposed to lend a weird sublimity to the play, were very funny. They were not a success as witches. Really I do not believe they would have been recognized as such in 1060 A. D.

The gentlemen who played Rosse has ambitions, but he has not discovered in which direction they lie as yet, and one of the messengers had not yet become accustomed to the "briefness" of his costume by the modesty he displayed in making the best of his drapery.

Banquo was not strong, and Macbeth ought to have been ashamed of himself to have killed so gentle an enemy.

The only good piece of acting and reading was done by Macduff, and the audience showed its appreciation of his work by hearty applause and a curtain call.

Mr. Griffith can play "The Devil" well, but he plays the very devil with Shakespeare.

W. W. HEATHCOTE, M. A.

Professor Heathcote Replies.

To the Editor of The Record:

When a person is daring enough to criticise, he must expect to be criticised—that is, if his criticism is of any consideration. Evidently as there seems to be some understanding on the part of the public will you kindly allow me to answer "Citizen Who Enjoyed the Play."

Beginning with "Citizen Who Enjoyed the Play," I saw only one performance; that was all.

Now, if the night performance was better than the matinee, Mr. Griffith to give his a very bad performance than bad; it was a veritable travesty on tragedy—Griffith was concerned.

What the critic of The Record says is not true. I do not change my opinion; they are more or less moulders of public opinion, since more people read their reviews than see the play. I believe that the lack of interest in Shakespeare at the present time is largely due to the fact that most critics have roasted unmercifully every actor who attempts Shakespeare and does not come up to an ideal standard. If they would mention the good points also, which is as much a duty of criticism as is fault-finding, the public would become interested instead of thinking, as the critics have taught them to believe, that a Shakespearean drama must necessarily be intolerably poor unless played by a man of international reputation. A man who occupies a public position, such as Professor Heathcote does, is apt to have undue importance attached to his utterances, therefore he should exercise that moderation which he so strongly urges on Mr. Griffith. The play was good, far better than the ordinary, while the professor's attack was so severe that it almost suggested that he must have a private grudge to satisfy or at least was not actuated by a true love of dramatic art.

About the only justification for Professor Heathcote's witticism on "Playing the Devil" that I can see is the reason given by Shakespeare himself: "Swear horrible, for it comes to pass off that a terrible oath, with a swagging accent sharply twanged off, gives manhood more approbation than ever proof itself would earn'd him."

ONE WHO ENJOYED THE PLAY.

Referring to the costume of the matinee; it was rough, careless, and full of unimportant details. "Citizen" says I differ from the critics. I am prepared to array of adverse criticism Griffith's Macbeth that might be what I saw and heard, and I am pleased that criticism has been vented by two of the most eminent and several ladies.

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Texas, Our Texas

Texas, Our Texas!
All hail the mighty State!
Texas, our Texas!
So wonderful—so great!
Largest and grandest,
Withstanding every test;
O Empire, wide and glorious,
You stand supremely blest.

Chorus:

God bless you, Texas!
And keep you brave and strong,
That you may grow, in power and worth,
Throughout the ages long.

Texas, O Texas!
Your free-born Single Star
Sends out its radiance
To nations near and far.
Emblem of Freedom!
It sets our hearts aglow,
With thoughts of San Jacinto
And glorious Alamo.

Chorus:

Texas, dear Texas!
From tyrant grip now free,
Shines forth in splendor
Your Star of Destiny!
Mother of Heroes!
We come, your children true,
Proclaiming our allegiance—
Our Faith—Our Love for you.

Chorus:

Gladys Yoakum Wright
and William J. Marsh.

Texas, Our Texas



Words by
Gladys Yoakum Wright
and
William J. Marsh

Music by
William J. Marsh

A handwritten signature in cursive script, appearing to read "W. J. Marsh", written over the printed name "William J. Marsh".

FORT WORTH STAR-TELEGRAM Sunday, September 24, 1944.

Ornate Programs Marked Presentation Here in 1889 Of Balfe's 'Rose of Castile'

BY E. CLYDE WHITLOCK.
A Fort Worth club treated itself to a dinner and an operatic performance 55 years ago. The queen city of the prairies was on the edge of civilization, but it was not without the ministrations of culture and the arts. The club was the Kooking Club, of which Miss Lillie Peak was president; the hotel was the Ellis, at 3rd and Throckmorton, and the opera was Balfe's "The Rose of Castile," presented by Emma Abbott's Grand English Opera Company in the Fort Worth Opera House (it later became the Greenwall Opera House) at 3rd and Rusk (Commerce) on Dec. 20, 1889.

The programs held by the members were of an ornate elegance not matched nowadays. A white satin cover, tied with red and yellow ribbon and white silk cord, enclosed the menu of a dinner of fabulous richness and variety and the program of the opera.

We heard about it from Miss Olive Peak, who lives at 2221 Wilshire.

Another of Miss Peak's souvenirs is a yellowed and fragile program sheet of concerts at the Spring Palace on June 10, 1889. In the morning a concert was given by the Spring Palace Band under the direction of Prof. J. A. Ault, and during afternoon and evening was heard the Elgin Watch Factory Military Band of 50 performers led by J. Hecker.

The afternoon list includes some items which even now would appear on a similar program, such as the "Tannhaeuser March" and Waldteufel's "Estudiantina Waltz." The night event included a lecture by Rev. G. de la Martyr of Denver, and continued with a varied band concert, including Schubert's "Rosamunde Overture" and

selections from Verdi's "I Lombardi."
Another program printed on white satin, embellished with a hand-painted iris plant in bloom, was for the appearance at the Fort Worth Opera House on March 21, 1887, of "America's talented actress," Miss Effie Ellsler, in "Woman Against Woman."

Another program, undated, but probably of about 1903, pertained to an organ recital by Alfred G. Robyn, well known organist and composer of St. Louis, who was assisted by the Mendelssohn Male Quartette. Although first names of the members of the quartet are not given, we believe the singers to have been Dr. I. E. Chase, William A. Jones, Kenneth Bradley and T. Holt Hubbard. It would be difficult indeed to comb our musical resources and equal that group even today. Mrs. G. V. Morton, who played such a useful role throughout a generation of Fort Worth music and still is an interested observer, was violin soloist, and Mrs. O. W. Matthews sang.

The town's first hall was built by B. C. Evans, dry goods merchant, upstairs at the northwest corner of 1st and Houston. There were seen John and Alice Templeton and their little girl, Fay, and a melodrama called "The Phoenix," in which occurred the classic line, "And the villain still pursued her."

The town knew many of the stage and concert celebrities of the times. There were Lillian Russell, Salvini, Ward, Keene, Booth, Barrett, Joseph Jefferson, Bernhardt, Modjeska and Forbes-Robertson, and Richard Mansfield in a performance which, because of a delayed train, began at 1 a. m.

Monday Matinee and Night-Oct. 7th

The Charming Comedienne,

Katie Putnam,

Aided By

Herbert Cawthorn,

And an unexcelled Company in C. T. Dazy's Picturesque
Comedy Drama,

The Old Lime Kiln

CAST OF CHARACTERS.

NITA, the untamed terror of the Yellowstone.....KATIE PUTNAM
Cap. Norton, U. S. A., stationed in Yellowstone Park...Jos. T. Kilgour
John Norton, his father, a victim of remorse.....J. A. Devlin
Horace Mervyn, "see what my wicked son has made me"...E. M. Kimball
Robert Morris, his son and Nita's father; the old opium eater....
.....T. B. Findlay
Jack Ridley, the Montana Ranchman.....H. B. Emery
Joe Markley, guardian of a secret.....L. M. Edgar
Bud Markley, a living, breathing product.....Leonard Mitchell
Miss Remington, the "chaperony," former member of the 400....
.....Anna Watson
Helen Norton, a rosebud, the Captain's sister.....Elinor Wynne
Biddy Flynn, widow, the memory of No. 1 makes her safe....
.....Susie Forrester

AND

CORPORAL STUMPS, Biddy's pard, has also memory of No. 1....

.....HERBERT CAWTHORN

SYNOPSIS.

ACT I—Yellowstone Park. The Untamed Terror.
ACT II—Wildermere. The Lawn Party. The Untamed Terror with her claws pared.
ACT III—The Old Lime Kiln. The Untamed Terror to the rescue.
ACT IV—Drawing Room at Wildermere. The Untamed Terror Subdued.

EXECUTIVE STAFF.

H. B. Emery.....Proprietor
Will O. Wheeler.....Manager
Jos. A. Devlin.....Acting Manager
T. B. Findlay.....Stage Manager

COMING! FRIDAY & SATURDAY,
OCTOBER 11 & 12.

MATINEE SATURDAY.

IN
OLD Kentucky

SEATS NOW ON SALE.

BROWN & HOLSER, Printers, 313 Main St.

Words by Gladys Yeakum Wright and William J. Marsh

TEXAS OUR TEXAS

Music by William J. Marsh

Maestoso
sf
 Texas, our Texas, dear
 Texas! All hail the mighty State! Texas, our Texas! So
 Texas! From tyrant grip now free. Shines forth in splendor Your
 wonderful, so great! Largest and grandest, Withstanding every
 Star of Des-ti-ny! Mother of Heroes! We come, your children
 O Empire wide and glorious. You stand supremely blest!
 Proclaiming our al-legiance. Our Faith our Love for you

God bless you, Texas! And keep you brave and strong That you may grow in
 power and worth Thro'out the ages long. *Chorus* God bless you Texas! And
 Keep you brave and strong. That you may grow in power and worth Thro'
 out the a-ges long.

(Copyright applied for by W. J. Marsh)

THE GREENWALL OPERA HOUSE,
FORT WORTH, TEXAS.
Manager, Mr. PHIL. W. GREENWALL.

PADEREWSKI

Tuesday Ev'g, March 6th, 1900,
AT 8.15 O'CLOCK.

...PROGRAMME...

ETUDES SYMPHONIQUES—Op. 13,	- - - -	SCHUMANN
SONATA—D minor, Op. 31, No. 2,	- - - -	BEETHOVEN
Allegro. Adagio. Allegretto.		
IMPROMPTU—Op. 142, No. 3,	- - - -	SCHUBERT
SERENADE—"Hark! hark! the Lark,"	} - - - -	SCHUBERT-LISZT
"THE ERLKING,"		
FANTASIA—F minor, Op. 49,	} - - - -	CHOPIN
PRELUDE—D-flat major, Op. 28, No. 15,		
MAZURKA—Op. 59, No. 3,		
TWO ETUDES—Op. 25, Nos. 8 and 9,		
VALSE—A-flat major, Op. 42,		
BARCAROLLE—A minor,	- - - -	RUBINSTEIN
MENUET—A major,*	- - - -	PADEREWSKI
RHAPSODIE HONGROISE No. 12,	- - - -	LISZT

BRIDGE * Published by G. SCHIRMER, New York.

The Steinway Piano used at all of Paderewski's Recitals.
The WILL A. WATKIN MUSIC CO., of Dallas, Texas,
are the General Representatives of Steinway & Sons, N. Y.

The Paderewski Tournee 1899-1900

Under the sole direction of { HUGO GÖRLITZ, of London, Eng.,
JOHN C. FRYER, of New York.

Texas, Our Texas

Texas, Our Texas!
All hail the mighty State!
Texas, our Texas!
So wonderful—so great!
Largest and grandest,
Withstanding every test;
O Empire, wide and glorious,
You stand supremely blest.

Chorus:

God bless you, Texas!
And keep you brave and strong,
That you may grow, in power and worth,
Throughout the ages long.

Texas, O Texas!
Your free-born Single Star
Sends out its radiance
To nations near and far.
Emblem of Freedom!
It sets our hearts aglow,
With thoughts of San Jacinto
And glorious Alamo.

Chorus:

Texas, dear Texas!
From tyrant grip now free,
Shines forth in splendor
Your Star of Destiny!
Mother of Heroes!
We come, your children true,
Proclaiming our allegiance—
Our Faith—Our Love for you.

Chorus:

Gladys Yoakum Wright
and William J. Marsh.

WINSOME
::: WAIT FOR ME ! :::

WINSOME
Gladys :. Wallis,

—AIDED BY—
JOE CAWTHORN.



SUPPORTED BY THE

PATTI ROSA COMEDY CO.

UNDER DIRECTION OF

JOHN W. DUNNE.

References.

OUR GALLERY OF PLAYERS CLXIII.—GLADYS WALLIS.

FOR the past two or three seasons Mr. Crane has had in his Company one of the most winsome little actresses that has ever appeared on the stage of this country. GLADYS WALLIS is her name, and the portrait that we present this week in the "Gallery of Players" tells of itself the story of her physical delightfulness.

MISS WALLIS possesses, however, other claims to consideration besides her impressive prettiness and natural graciousness of manner. She has proved herself an actress of fine talent—for the impersonation of ingenue roles, at any rate. Indeed, in such characterization she is quite ideal—or as ideal as anything human need come. A fascinating archness of manner, a voice of irresistibly sympathetic shading and a most refreshing freedom from the forwardness and affectations that usually attend the ingenue—these are the elements of the haunting charm of the young woman as I remember them at this moment. A convincing semblance of spontaneity in the conspicuous details of her stage work adds to the command that Miss WALLIS exercises upon the attention of an audience. Her laugh is the jolliest, most musical that one has ever heard; she romps and "spoons" exactly as a real ingenue should and would, and in the expression of sweet and tender sentiment she is as gently alluring as a spray of apple blossom or a sun shower in early April.—[Illustrated American, Sept. 27, '94].



Gladys Wallis.

WE present to our readers this month three different pictures in one group of that beautiful little actress GLADYS WALLIS, reduced from copyrighted photographs, by Frank Falk of New York, and herein used by his special permission. She will be remembered by thousands of Bostonians as Josie Armstrong in "The Senator," Violet Bell in "Money," and Columbia in the "American Minister," in connection with W. H. Crane's company, with which she has been engaged for the past four years.

She was born in New York City less than a score of years ago, and there received her education, completing the same by a special course in elocution, under Mrs. Gertrude Corbett.

When but a mere child she was engaged to enact child parts, and later, with a strong liking for the stage, engaged in many amateur theatrical exhibitions, the most ambitious of which, perhaps, was in the role of Juliet, with Mr. Paulding as Romeo. This performance aroused a great deal of enthusiasm among her friends and convinced all who saw her of the undoubted talents she possessed.

Not long after this she signed with Jack Gordon's Knight Errant Company for a summer tour, which, excepting her appearance in the child parts before mentioned, was her first as a professional. This brief engagement was followed by one for the fall and winter with Edwin Arden, and the subsequent four years with W. H. Crane.

This summer she is playing an engagement in Chicago.

Miss Wallis is blessed with the happy faculty of making friends wherever she goes, not only because of her popularity on the stage as an accomplished and beautiful actress, but particularly because of the charm of her manners and the friendly impulses of her heart.—[The Opera Glass, Boston].



AN OPEN LETTER

— FROM —

WM. H. CRANE.

THE ARISTON,
N. Y., OCT. 29, '94.

MY DEAR MISS WALLIS:—While I very much regret your leaving my company, I want to congratulate you upon the opportunity that has been offered you to make for yourself, not only a strong and lasting impression upon the public, but a brilliant and successful future. With a congenial part in a good play, and associated as you are with a most competent manager, I have not the slightest doubt of your success, for which you will have at all times my heartiest wishes.

Yours very sincerely,
W. H. CRANE.

To the Public.

AFTER a most diligent search for a Star whom I thought would win public favor and patronage, I here present MISS GLADYS WALLIS, for the past four seasons with Comedian William H. Crane. Miss Wallis was under contract with Mr. Crane this season, but he kindly consented to release her in order that she might have opportunity to fulfill an ambition which she has always cherished since her debut. She has been playing the roles of leading comedienne with Mr. Crane and has been eminently successful in this line of work. I have signed a contract with her for five years, and it is my intention to place her properly before the public, in a manner which will insure her prominence as a stellar attraction. Miss Wallis, as those who have seen her well know, possesses all of the requirements for a Star in bright comedy parts, namely: youth, beauty, and unquestioned ability. She appears under my management this season in a new play by Blanche Marsden, entitled "A Girl's Way," supported by Joe Cawthorn, the popular German comedian, and the Patti Rosa Comedy Company—an organization the past record of which speaks for itself.

In conclusion, I believe I may say that the public of this country know that I have always kept faith with them, and that in this new venture I will uphold my managerial reputation in always providing a clean and enjoyable entertainment of the first class.

Yours truly,

JOHN W. DUNNE.



COMING
With Smiles For You All
The Success of Three Continents
Mrs. WIGGS
OF THE
CABBAGE PATCH



With dear Mrs. Wiggs
and all the famous Wiggs
children. Pessimistic
Miss Hazy, beautiful Lovey
Mary, and "The Steady"
Mr. Stubbins.





A Superb Cast. An Artistic Production.
 a fountain of laughter Appealing in its Pathos. "The touch of nature that makes the whole world kin." The crowning Comedy triumph of the past decade. It captured London and Australia as it captured New York and remains to-day the most fascinating of all American Comedies.



"MRS. WIGGS OF THE CABBAGE PATCH," the perennial play that has captured London and Australia to as great an extent as it has the United States, is without question one of the most satisfying dramatic products of late years. Its success is based upon its wonderfully sympathetic qualities, and the homely lesson of contentment it carries with it, as much as upon its remarkable appeal as a typical American stage presentation. The cheery optimism which permeates its every line and thought is one of the chief charms that make it without question the most thorough-going classic that has yet been given to the stage, and insures for it a life that will continue indefinitely both here and abroad.





The play has been presented in every city of note in this country; is now playing its second season in London, and its first season in Australia, and has yet to meet with a criticism, spoken or written that is not of the ultra-laudatory order. The history of the drama is one long triumph, and this is due to the message it carries to every heart. The cast that has been gathered to present the play is one that is remarkable in every respect, for it includes an array of well-known players who have achieved prominence in any number of exacting roles.

Mrs. Wiggan says:

"I've made it a practice to put all my worries down in the bottom of my heart, then set on the lid an' smile."
 "It looks like ever' thing in the world comes right if we jes' wait long enough."
 "I jes' do the best I ken where the good Lord put me at, an' it looks like I got a happy feelin' in me' most all the time."
 "Don't you ever git to feelin' sorry for yourself?"
 "Some folks goes right under when trouble comes, but I carry mine fur an' easy."



President Roosevelt in a speech delivered at Lansing, Mich., May 31, 1907, said:

"You will learn the root-principles of self help and helpfulness towards others from 'Mrs. Wiggan of the Cabbage Patch,' just as much as from any treatise on charity."



A Backstage Visit With Mother



—Associated Press Photo.

Ethel Barrymore doesn't talk much about her children, but here she receives a visit from one of them, Samuel P. Colt, backstage at the theater where she is appearing in "The Corn

Is Green." When Samuel was a baby, telephones were a novelty and she set some kind of precedent by having one installed backstage so she could talk to his nurse. Now Sam-

uel comes to see his mother between acts. Miss Barrymore is in costume here, incidentally, for her part as Miss Moffat.

Great Ladies of the Stage---40 Years in the Theater, Ethel Barrymore Still in Stride

BY VESTA KEELING.

NEW YORK, March 10 (AP).—Unlike most mothers, Ethel Barrymore will not talk about her children.

She'll discuss baseball, or books, her current Broadway hit, "The Corn Is Green," or war or Washington, D. C., but she says "no" when asked to comment on mothering Ethel, Jackie and Sam.

Actress interviewed newspaper woman, in fact, when I visited with Miss Barrymore the other day after her matinee performance.

The man-bites-dog technique was definitely in evidence as she skillfully drew out this interviewer on working on a newspaper in the shadow of the Capitol dome and inquired for recent news about her friends there.

Nevertheless, she once described her work on the stage as "the most vital thing in the world next to my children," and another time said, "I can't imagine not having children! What were we put here for?"

Erect and Regal.

There she sat, erect and regal, on her sitting room couch; hands folded in her lap, her gaze direct. She

(Editor's Note—When Ethel Barrymore last month reached her fortieth year on the stage, the great and near-great of the theater held a celebration in New York and acclaimed her "the First Lady of the American Theater." So she logically is No. 1 in a series of six successive daily stories on "The Great Ladies of the Stage," written by Vesta Keeling for the Associated Press and The Star-Telegram. The other famous personalities in the series are Helen Hayes, Katharine Cornell, Lynn Fontaine, Jane Cowl and Gertrude Lawrence, all acting in plays today.)

much talk as when Anna Held took milk baths.

However, her now stalwart son, Sam, was a baby at the time and she wanted to keep in touch with his nurse during performances.

On Feb. 7 Ethel Barrymore had been a star on Broadway for 40 years. Soon after that date in 1901, just as they later labeled Mary Pickford "America's sweet-

1917, and in "The School for Scandal" in 1923. In 1928 she opened the Ethel Barrymore Theater, New York, in "The Kingdom of God." None gave her more satisfaction, she says, than her first night last December in "The Corn Is Green."

The line traditionally associated with Miss Barrymore is one she wrote herself.

Rehearsing a show called "Sunday" in 1907, she was sitting on a rustic fence at the curtain after finishing a long speech. The author was vainly trying to create a good exit line when Miss Barrymore gave it to him, a line now historic in the theater:

"That's all there is, there isn't any more."

From a family known to the theater for eight generations . . . niece of Lionel and John, granddaughter of the beautiful Georgiana Drew and Maurice Barrymore . . . Miss Barrymore's daughter, Ethel Barrymore Colt, now singing in New York, seems the Barrymore hope of the future.

"I Want Her to Work."

She made her stage debut in 1930 with her mother in "Scarlet Sister

was dressed in the severe costume in which she had just played the dominating school mistress of "The Corn Is Green" . . . a brown-gored skirt, a man-collared Gibson-girl shirtwaist, a brown tie.

Having abandoned her young early in the conversation, Miss Barrymore took notice of them again only twice. Once when her firstborn, Sam, came to call. She shooed him out shortly.

Secondly, Miss Barrymore volunteered that John Drew Colt, her younger son, has just gone to work for the Colt Arms Company in Connecticut, owned by his father's family. One "Barrymore" it seems, is following in the Colt tradition rather than the Barrymore.

"John's great grand uncle, Samuel P. Colt," Miss Barrymore explained, "after whom my elder son is named, invented the Colt revolver."

Spotless Order.

Somehow I had expected Ethel Barrymore, who has created excitement all of her days, to exist in a pleasant chaos. Quite the contrary. Spotless order indicates a meticulous housekeeper in the actress.

Both her sitting and dressing rooms glow with good lighting and the tea-rose and soft red tints of chintz. Ruffles are crisp. Mirrors shine.

In the writing desk rests a framed and engraved invitation from President Roosevelt for his last inauguration.

A white radio rests handily

heart," all the newspapers then hung a label on the young Ethel. It was, "the typical American girl."

Her Name in Lights.

Miss Barrymore has since said that, although it was a big night for her when Charles Frohman, without telling her in advance, first spelled her name in bright lights for "Captain Jinks of the Horse Marines," it brought her down in the world, too. The new star promptly went home and moved three flights nearer the ground in the theatrical boarding house walk-up in which she lived.

Drawing increasingly important roles on Broadway, Miss Barrymore played in London; became known as one of the most beautiful actresses of the stage.

At one time she was credited with 15 suitors on both sides of the Atlantic, competing for her hand simultaneously. Without exception they were men of distinction and position, and were said to include the Earl of Alva, Richard Harding Davis, the Duke of Manchester, Sir Robert Peel and the Prince of Ranjitsinhji.

Married in 1909.

During this era rumors of her engagement were continual. In 1909 she married Russell Griswold Colt; divorced him in 1923.

Miss Barrymore was triumphing as Marguerite Gautier in "The Lady of the Camelias" in the war year,

Mary." Always around for her children's theatrical launchings, Miss Barrymore was the star when John made his first stage appearance in "The School for Scandal."

Said Miss Barrymore at the time of her daughter's New York debut: "I never tried to influence her one way or the other . . . I want her to work."

"I certainly wouldn't want her around with nothing to do but play bridge and tennis, or whatever it is that idle people do."

Miss Barrymore will never know. Although she was not carried on the stage as a baby in her first role she will remain there, she says now, until she is too old to walk on."

(Next—Helen Hayes.)



Byer's Opera House
Matinee and Night
Wednesday, Dec. 30
Fort Worth

**Mrs. WIGGS
IS COMING!**

11th Season...

Of Unparalleled
Success...

An attraction of Superior Excellence. A combination of Musical
Comedians of recognized ability.

The Noss Jollity Company.

in a brilliant and unique performance; a bewildering succession of
happy surprises; the refined musical comedy, absolutely
new and original.

"A Quick Match"

(UP TO DATE.)

Producing an incessant flow of laughter. Every situation creating
an outburst of applause. An unapproachable variety of Musical
Oddities. A performance to please the masses. One continuous
laugh from beginning to end. Every scene a feature. Every feature
a novelty. Absolutely nothing flat, stale or unprofitable. Everything
new, bright and sparkling. We guarantee all we advertise. We mean
to command success by deserving it, and to stand on our merits alone.



A Permanent and Reliable Attraction.

Ten Years of Financial and Artistic Success.

The Refined Musical Comedy,
Absolutely New and Original.

"A Quick Match,"

Producing an Incessant Flow of Merriment.

INTERPRETED BY THE FOLLOWING CHARACTERS:

MRS. WEEKS.....	A Charming Widow
STELLA WEEKS.....	A Marriageable Daughter
ARTHUR FITZ RAZZLE.....	A City Dude
TOM.....	Always in Mischief
LITTLE ROSIE.....	Everybody's Pet
JACOB WIENERWURST } PUTTY PRINGLE }	Servants, always around when not wanted
SQUIRE EVERGREEN.....	With Modern Ceremony
PROF. D'SHARP.....	A French Dancing Master
DENNIS.....	A Jolly Tramp who can Play a few Instruments

ACT I.—The Weeks Family preparing for summer boarders and to "take summer boarders in." Model servants—Arrival of the Tramp—A Mistake—Arrival of Prof. D'Sharp—Dennis explains—All learn to play—D'Sharp finds a new way of producing eggs—The chickens all strike.

ACT II.—Kitchen at Week's cottage—Preparing supper—All waiting upon Professor—Jacob fears an enemy—"You never touched me."

ACT III.—Parlor of Week's cottage—Arrival of Fitz Razzle, the dude boarder—A warm reception by polite servants—Courting under difficulty—Mysterious portrait—The Squire on his galloping steed approaching down the turnpike—Modern marriage ceremony—Arthur has a mother-in-law.

Musical Numbers and Specialties Incidental to the Play:

Song:—"Do, Do," Tom. Musical Brooms, Dusters, Canes, Etc., Company. Musical Washboard and Saw Cutters, Mrs. Weeks, Prof. and Stella. Zouave Musketeers with French Fencing Bout and lightning drill, Stella and Tom. The Oxaphones, Mrs. Weeks, Prof., Stella, Dennis. The Fox Chase, Company. Musical Donkey, a decided hit. The Rooster Dance, a unique specialty. Mexican Mandolin Troubadors, Company.

[The Washburn Instruments are used exclusively by this Co.]

Musical Oddities, Prof. and Tom. Drinking Song (with musical goblets). Prof. D'Sharp and Company. Popular Medley, Company. Saxophone Sextette, Mrs. Weeks, Stella, Puttie, Tom, Dennis and Prof.

Song and Dance, Bertha and May. The Tourists, (with musical specialties), Company. Musical Tennis Club, Mrs. Weeks, Arthur, Stella, Tom and Putty. Popular Songs, by Tom, Mrs. Weeks and Fitz-Razzle. Concluding with a novel BAND SERENADE.



PRESS COMMENTS (Continued.)

The principal idea in "A Quick Match" is that "music hath charms to soothe the savage breast" under all circumstances so the disputes which frequently arose were settled not by an appeal to arms, but to melody—a novel and peaceful method of arranging a quarrel which the audience approved of highly. The entertainment throughout was refined, witty and charming and in every way worthy of patronage.—*Music and Drama, San Francisco, Cal.*

There was a mixture of music and merriment at the Opera House last night that immensely pleased a large audience. It was one of the brightest and most novel entertainments that has ever been given in this city. The Noss Co. have been strangers hitherto in Winnipeg but they will be prime favorites in the future. Every conceivable instrument was brought into use by the talented company, and music, sweet music too, was extracted from everything from a beer bottle to a Coffee pot. Altogether it was a good performance.—*Music and Drama, Winnipeg, Man.*

The Noss Jollity Company gave an entertainment at Grand Opera-house last evening to a delighted audience. While the humor interspersed during the different acts was broad, there was a noticeable absence of anything bordering on the coarse or vulgar. From opening to close the performance was mirth-provoking, but devoid of exceptional features. In a word it is one of those jolly shows where a man can take his wife or daughter, or the lover his sweetheart, without anything being said or done by the performers to cause a blush to mantle their fair cheeks. It is a clean show, which we can safely recommend to the amusement-loving public. The program last night was splendidly rendered, each actor performing their parts highly creditable to themselves and satisfactory to the audience.—*Kentuckian Citizen, Paris, Ky.*

It is the most delightful, most surprising entertainment that has been in Chattanooga for years.—*Chattanooga (Tenn.) Press.*

"A good show." So said the amusement seekers as they came streaming out of the Opera House last night. It seemed the unanimous verdict of the crowd that for two hours had laughed and applauded and in every way signified approval of the Noss Jollity performance. Good comedians are

they all. There were frolic and fun enough to work the resiles vigorously and set the whole house afloat with laughter. No one would if he could, nor could if he would, suppress the jollity of the Noss people in their amusement travels to the country. All must confess they love a performance like theirs and never will they tire of it.—*The Daily Herald, Helena, Montana.*

The Noss Jollity Company gave a bright and Novel performance at the Grand Opera House last evening. This is the company's first appearance, which however, did not prevent them from receiving a most cordial reception from a large audience. "A Quick Match" is full of amusing incidents. The rooster dance proved to be a unique specialty, while the musical mule made quite a hit. The company carry a large number of beautiful costumes. The saxophone sextette and the Mexican Mandolin Troubadors were among the novel musical specialties introduced during the evening. The company deserves a packed house.—*Reading (Pa.) World.*

The Noss Jollities were seen for the first time in this city at the Metropolitan, last night. No company has appeared in this city for a long time which has given a performance that has been so well received and thoroughly appreciated. It was new and novel—different from anything heretofore seen here. The company is composed of a number of excellent musicians who play on all sorts of instruments and render the most delightful music. The ladies are pretty, modest and graceful.—*Daily Record Union, Sacramento, Cal.*

"A Quick Match" was something quite out of the ordinary run of attractions at the Grand, and we can safely say that there was not one dissatisfied person in the very enthusiastic audience present. It is wonderful that every member of such a large company can all be endowed with the genius with which they are all possessed. The whole performance was clean and refined and the program throughout was unique, entertaining and pleasing. The playing on that difficult instrument, the saxophone, was pleasing to a high degree and brought forth three encores, in fact every number given was so heartily applauded that the musicians were compelled to respond to encores after every selection.—*Ashville (N. C.) Gazette.*

THE NOSS JOLLITY CO.

MUSICAL COMEDY

UNDER THE MANAGEMENT OF FERD. NOSS

EVERYWHERE refined amusement is recognized by cultured people as a necessity, and those who provide such amusement are as much entitled to respect and support as are people who fill any other of the needful professions of life. When an organization, composed of ladies and gentlemen who pay particular attention to the moral atmosphere, as well as the artistic and amusing character surrounding its performance, there is never a lack of appreciation. That we have struck the keynote of popular taste is proven by the large and appreciative audiences and social recognition with which we have been greeted everywhere during the past ten years of public life.

We promise you a most satisfactory performance; unique, novel and out of the ordinary course of comedy entertainments, one that cannot fail to secure the good will and patronage of the masses. It is chaste and refined, yet it does not soar into the realms of scientific opera, but is rather of the pleasing and popular character that cannot fail to please any audience.

Our musical comedy, entitled "A Quick Match," has been entirely re-written, retaining only the strongest points, adding many new situations, characters and complications, making virtually a new play, is an extremely ludicrous creation exciting the risibilities of the most stoical, is so arranged as to bring out the special merits of each.

We cannot agree with the numerous performers that everybody outside of New York are "jays." On the contrary, we find the people in the smaller towns are just as critical and demand as good entertainment as those in the largest cities. We have, during the past ten years, covered almost every portion of the Union, from the Atlantic to the Pacific, from Canada to Mexico and Cuba. Having entered the amusement field with a determination to gain favor and patronage, we have studied carefully the demands of our patrons, and are pleased to state that the present is the most versatile and pleasing performance ever presented by us, embracing a most bewildering variety of novel specialties, catchy songs, grotesque dances, comical marches and musical oddities, drawn from the most unreasonable sources, making a bewilderling succession of happy surprises, and keeping the audience in a continuous roar of laughter. We do business on business principles, and positively guarantee everything as represented. We have every confidence in our ability to please, and will cheerfully refund money to any who may be dissatisfied with the performance.

Wherever we have once appeared the reputation left behind is sufficient guarantee of the promises for the future, and the present season cannot fail to add thousands of new friends and fresh laurels to those already gained.

Sincerely yours,

H. NOSS, Proprietor.

A FEW PRESS COMMENTS.

NOTHING LIKE IT BEFORE.

The "Noss" Jolity Co. Take the Town by Storm.

Blase theatre-goers were out in full force last night. The blase theatre-goer belongs to a class, which, despite continued allegiance to the stage, is always peevishly complaining that theatrical attractions are growing monotonously alike, and that there is nothing new under the roof of an opera house. But this class have changed their views since witnessing the entertainment given by the Noss Jolity Company. The performance is of such a refreshingly dif-

ferent character from any that has been given in Chattanooga for years; it is marked by such delightful informality; it is so clean and dainty, and it is permeated with such an abundance of life and mirth and music, that he must indeed be a captious critic who fails to join in the general enjoyment the entertainment creates. "A Quick Match" is a skeleton on which are strung the clever and fanciful capabilities of a company of talented musicians. They play on every conceivable instrument, and extract music from everything about them. — *Chattanooga (Tenn.) Times.*





PLOTS

CALL

A. H. Wilson — Company

... NOTICE ...

Next Stand *Fort. Worth, Texas -*
 Theatre *Majestic*
 Date *Tuesday, Oct. 17th* Nights Mats. *YES -*
 Leave *Wichita Falls, Tex* at *2:15* A. M
 Via *Fort. Worth & Denver City Railway*
 Depot *Fort. W. & D. C. Ry -*

Change Cars at _____ Via _____
 _____ Via _____

Arrive at *Fort. Worth* at *6:45 A. M*

Note: *There is local sleeper - Wichita Falls to* M

Theatre Baggage ready after last performance *Fort. Worth - on above train*
 Hotel Baggage ready and down stairs *which can be entered after performance*

Orchestra Rehearsal _____

HOTEL

European
 SINGLE DOUBLE

<i>Westbrook</i>	<i>\$1.50</i>	<i>up</i>
<i>Metropolitan</i>	<i>1.00</i>	<i>"</i>
<i>Terminal</i>	<i>1.00</i>	<i>"</i>
<i>Seibald</i>	<i>1.00</i>	<i>"</i>
<i>Leavitt</i>	<i>.75</i>	<i>"</i>

REMARKS

The Fort. Worth Storage and Transfer
Company at Fort. Worth - phone No.
"Lemar 702"
will have teams at rear at
8 9 a. m.

Edward Everett Manager
Agent

Date _____

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Experimenting with
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Write for
CATALOGUE

Company _____
Next Stand _____
Theatre _____ Matinees _____
Leave at _____ Depot _____
Railroad _____
Change Cars at _____
Arrive _____

HOTELS

RATES

RATES

RATES		RATES	
S	D	S	D

Hotel Baggage—Ready _____
Theatre Baggage—Ready _____
Company called at _____
Orchestra _____ Supers _____
Transfer _____
Remarks: _____

Manager

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PUBLIX THEATRES CORPORATION
NEW YORK CITY
Sam Katz, President

PRODUCTION DEPARTMENT--STAGE SHOWS.

DATE. FEB. 15, 1928.

RAILROAD ROUTING ADVICE SHEET- BEYOND CHICAGO

From Chicago Leave Monday 10:30 A.M. From C.& N.W. Station, Canal & Madison St
To Minneapolis Arrive Monday 10:55 P.M. North Western Station
Railroad--C.& N.W. Train # 401--Agent. N.M.Kean, Telephone Dearborn 2323
Lay off to be taken in Minneapolis, and open on Saturday

From Minneapolis Lv. Saturday 12:05 P.M. From C.M.& St. P. Station
To Seattle Ar. Monday 7:00 P.M. Milwaukee Station
Railroad--C.M.& St. P. Train #15--Agent J. J. Oslie, Telephone Maine 5652
Lay off to be taken in Seattle, and open on Thursday

From Seattle Lv. Wednesday 11:45 P.M. From King St. Station. (Arrange to hold
To Portland Ar. Thursday 6:45 A.M. Union Station train
Railroad--Northern Pacific- Train #401--Agent Orville Neer. Tel. Elliott 5560

From Portland Lv. Thursday 1:00 A.M. From S. P. Station
To San Francisco Ar. Friday 7:30 A.M. S. P. Station
Railroad--Southern Pacific--Train #31-13- Agent J.A. Hopgood- Tel. Beacon 7171

From San Francisco Lv. Friday 7:45 A.M. From S.P. Station, 3rd, and Townsend Sts.
To Los Angeles Ar. Friday 7:45 P.M. S.P. Station
Railroad--Southern Pacific--Train #72- Agent C.J. Sundberg--Tel. Davenport 4000

From Los Angeles Lv. Saturday 11:00 A.M. From Central Passenger Station
To Denver Ar. Monday 12:15 P.M. Union Station
Railroad--Union Pacific--Train #286--Agent- J. Cruickshank- Tel. Main 8900
Lay off to be taken here, and open on Thursday

From Denver Lv. Wednesday 11:30 P.M. From Union Station. (Arrange to hold train
To Omaha Ar. Thursday 3:30 P.M. C.B. & Q. Station
Railroad--C.B.& Q.-- Train #2-- Agent F. R. Drury--Tel. Main 4641

From Omaha Lv. Friday 2:45 A.M. From Union Station
To Des Moines Ar. Friday 7:45 A.M. Rock Island Station
Railroad--C.R.I. & P. (R.I.) Train #8--Agent J. S. McNally.- Tel. Jackson 0428

From Des Moines Lv. Friday 12:25 A.M. From Rock Island Station 5!
To Dallas Ar. Saturday 7:55 A.M. Rock Island Station- Union .
Railroad C.R.I.&P.- Train # 16-15- Agent C.C. Gardner. Tel. Market 5400

From Dallas Lv. Saturday -- 7:55 A.M.-- Or street car service.
To Ft. Worth Ar. Saturday --8:50 A.M. --
Railroad--T.&P. Agent Mr. Rankin. (Rankin. (Distance 32 miles) Scenery by truck, See
house manager.

From Ft. Worth Lv. Friday 11:30 P.M. From T.& P. (Union Station)
To San Antonio Ar. Saturday 7:30 A.M. M. K. & T.
Railroad--K. K. T.- (Katy) Train # 19 (The 11 o'clock Katy) Agent-J.A. Smith. Tel.
3-1471

From San Antonio Lv. Friday 11:15 P.M. From M. K. T. Station
To Houston Ar. Saturday 7:00 A.M. M. K. T. Station
Railroad-- Train #108 - Agent Mr. F. B. Griffen- Tel. Crockett 2131

From Houston Lv. Friday 11:30 P.M. From - Southern Pacific Station
To New Orleans Ar. Saturday 10:45 A.M. Southern Pacific Station
Railroad- Southern Pacific- (Special Train service) Agent Mr. McCormick. Tel. Preston
2580

Merry Widow
REVUE

Loves of John Barrymore



MICHAEL STRANGE

No. 2



DOLORES COSTELLO

No. 3



ELAINE BARRIE

No. 4

(No. 1 was Katherine Corri Harris, back in 1910. This marriage lasted 10 years).

Barrymore Relished His Title of the Great Lover

(Starts on Page 1)

er 10 years the marriage was annulled and Barrymore's initial marital episode was closed.

Soon after, Barrymore took unto himself, Aug. 15, 1920, Mrs. Leonard Thomas, also social, in fact, the former Blanche Oelrichs, a Newport name.

She was cultured and artistic, worked hard to be a dilettante. Under the pseudonym of Michael Strange she produced a volume of verse that Barrymore illustrated, and was the author of the play, Clair de Lune, a sick pigeon not even the Barrymores (Jack played the role of Gwymplane in it, Ethel the Queen), could restore with their plumage.

A year after their marriage, Diana was born, March 3, 1921, and in her his main interest seemed to lie. He was delighted, curiously, when she took to the stage, in a bit part in Outward Bound and greeted her effusively in Chicago where Diana's show holed up for a booking date.

It was during his marriage to Mike that Barrymore reached the pinnacle of his stage career. She was Mrs. Barrymore during Richard III and Hamlet and must have rejoiced with him for the plaudits received during his London season. But four years later they called it quits.

His marriage to Miss Costello in 1929 received considerable publicity and not only because of the prominence of the high contracting parties.

Here was a little woman who understood him, and Jack settled down to slippers, pipe, hearthside and a book.

In nature's connubial course, duly arrived first Ethel Dolores Barrymore and John Blythe Barrymore and from a loving husband Jack became, too, a kind father.

He called Dolores the most perfect lover he had ever known. But Jack said that about all the girls.

It lasted until the early spring of 1935. It was significant soon enough to Dolores, who, a few months after John went off on his yacht, the Infanta, with Elaine and her mother, Mrs. Louis Jacobs, for a Caribbean cruise, saw her attorneys.

Dolores divorced him Oct. 9, 1935, charged desertion since August, 1934. She never mentioned Elaine. Just said he was drunk all the time and cuffed her around.

He paid her like a gent; gave her \$163,000.

Dolores, too, was a little lady. "After all," she said, "Mr. Barrymore is the father of my two children. They have been brought up to love and respect him."

Fancy and flight with his new-found, new-won Ariel then overtook him. After a few more pictures, in which he was featured, not starred, he returned to the stage.

He and Elaine Jacobs — who changed her name to Barrie to conform with his—began a career of night clubbing which finally ended in a brawl in the Jacobs apartment. John snatched an eight-carat diamond he had given her from Elaine's finger and left by train for Hollywood. Miss Barrie caught a plane for Chicago, boarded a train thinking John was on it. He wasn't.

She got off at Emporia, went to Kansas City, met another train. No John. She went to a radio station and was allowed to sob an impassioned plea into the mike. "John, come back. I am waiting. We love each other. That is all that matters."

They made up, became "Caliban and Ariel." Caliban — Shakespeare's savage, deformed slave, Ariel, the airy spirit. She got the diamond back in November.

Then it was touch and go, and months later they were divorced. Miss Barrie flitted to a

brief picture career, first in "How to Undress in Front of Your Husband," a stripper in which she was billed as "a Barrymore."

The sensible side of the clan, Ethel and Lionel, sought to have it suppressed. Even John said:

"I'll never take her back after the terrible, unspeakable things she has done. Think of my wife doing a strip tease on the screen!"

HIS NEWSPAPER CAREER SHORT

When John Barrymore was born on Feb. 15, 1882, in Philadelphia, his family name already was one of the best known in the American theater.

His father was Maurice Barrymore, whose marriage to Georgia Drew united two of the stage's greatest families. His mother died when John was a child, and he was reared by his maternal grandmother, Louisa Lane Drew, also a well-known actress.

John was the youngest of three children. His sister and brother, Ethel and Lionel, were to share equal fame as theatrical personages although their careers were more subdued.

Barrymore first essayed a career in art. His father sent him to Europe to study, but after repeated requests for more money, he was ordered to return.

He enrolled in an art course in New York but left after one lesson and tried to become a newspaper cartoonist. He worked 20 minutes for the Telegraph and less than a day for Arthur Brisbane.

Brisbane asked for a quick cartoon and Barrymore failed. He said he had had a bad night.

That was the end of his art career. He had sold one painting to Andrew Carnegie for \$10—the total of his art earnings.

But he had become acquainted with several New York drama writers and through them obtained his first job.

His stage debut was at the age of 21, and within a year he was playing important parts on Broadway. Early plays included "Magda," "Toddles," "The Fortune Hunter," and "A Slice of Life."

For 20 years he was America's finest Shakespearean actor and leading matinee idol.

As a screen lover he reached his peak in the early 1930's.

Barrymore starred on the screen in "Svengali," "Moby Dick," "General Crack," "Sherlock Holmes," "Dr. Jekyll and Mr. Hyde," "Beau Brummell," and numerous other pictures. His last years were devoted to radio appearances.

1893 THE SPIRIT OF

A GOSSIPY LETTER.

Manager Greenwall's Energy-- Theatrical and Military Matter in Houston.

HOUSTON, Texas, Sept. 25, 1890.

[Special Correspondence.]

The theatrical season has opened in Houston. With the energy that has marked his career, Mr. Henry Greenwall, the Napoleon of Southern managers, was at the scene of action, and gave his personal supervision to the opening.

As has already been written you, our new and spacious Opera House is not yet ready for Mr. Greenwall's bookings, but the Turner Hall has undergone a transformation that is wonderful. Manager Bergman, under instructions to "give Houston her shows regardless of cost," has made a perfect little theatre in which to play his companies until the Opera House is ready for occupancy.

The seating capacity is over 800 and the stage breadth is (from wall to wall) twenty feet greater than that of either of our old theatres—"Gray's," and "Pillot's." The box sheet showing last night was nearly 500 and After Dark must have opened to a \$700 house.

Your correspondent this morning took a stroll through the new Opera House in company with Mr. Sweeney, one of the owners, who is personally superintending the work as it goes on.

The scene is truly a busy one. Saw and hammer plied by sinewy hands are doing sure and steady work, and before many days the artists' brush will begin to beautify the place from pit to dome. The arched roof, that seems to touch the very skies, will be finished when the clock strikes six tonight. The last nail has been driven and wires have been run throughout to enable a double force—night and day—to work continuously.

"Am I right, Mr. Sweeney?" asked your correspondent, "in concluding that you will be ready for Bluebeard, Jr., on the 10th of November?"

"Yes sir," Mr. Sweeney replied, "but you will be nearer right if you say we shall be ready by November 1st. I am here to accomplish that end and you may say, for Sweeney and Coombs, that it will be accomplished."

To the entire south it is of course known that San Antonio has sent her aspiring companies to the front in "several" competitive drills. As to the accomplishments of her soldiery your correspondent makes no comment. The following from two Texas dailies will bring a "huzzah!" from every loyal Louisiana soldier—if your correspondent knows Louisianians and he thinks he does.

According to The Post, Houston has decided that the "world beaters," alias the Light Guard, shall have an armory. The people will be mighty glad to hear it. It is a gallant company and has possibly done more to advertise Houston than any corporation within its limits. That is no reason, however, why the State at large should be asked to build it a home. Houston's decision to care for its own is a good thing.—San Antonio Express.

When the Light Guard puts the crack companies of the Union in the tureen, claps on the cover and bestrides it the company "belongs to Texas." It is then a great advertisement for the State. When an armory is to be built for it, it is exclusively a Houston company and its victories benefit Houston only. But neither the Light Guard nor Houston is passing the hat for sweet charity.—Houston Post.

There will shortly be given at our Grand Opera House of Messrs. Sweeney and Coombs, an entertainment for our "world beaters" of which the following is a synopsis:

Houston Light Guard Minstrels. Director and Manager, J. S. McMurray, late of Cleveland's Magnificent Haverly Minstrels. Interlocutor, Cabeen Blake; Leader of band and orchestra, Frank J. Herb.

There will be seventeen men in the first part, with the following star end men: Burns and Keyworth, and Buckley and Temby. Solo vocalists, Read, Jo Taylor, (Blake), Chas. Hening and J. S. McMurray, who is author of four of the first part ballads.

The olio is very strong and is certain to please as it contains some very interesting acts. Among others, a bicycle act that is not attempted by amateurs.

In closing, your correspondent feels that a tribute is due to the excellence of our new orchestra, under the leadership of Mr. Chas. Lewis. The following from the Morning Post is a compliment fully and entirely deserved.

The orchestra, as re organized and strengthened by that popular musical director, Mr. Charles Lewis, will be no inconsiderable attraction during the present dramatic season. Following is the personnel: A. Diehl, first violin; Wills Flanders, cornet; Christ Moerlin, clarinet; Louis Diehl, flute; Charles Proctor, slide trombone; Otto Lewis, double drums; Chas. Lewis, pianist and leader. BULLET.