



LEW DOCKSTADER.

There is cheering in the return to New York of the veteran Colonel Mapleson. He has outlived generations of impresarios and operatic managers. He has weathered a hundred operatic fights, rivalries, cabals, and intrigues. He appears to be as vigorous and ambitious today as ever. A wonderful man is Mapleson—under success, buoyant under failure, ever enthusiastic, sure of himself under all conditions and chances of life.

Colonel Mapleson is quite distinct from most of his genus. He is in no sense a speculator, a ringer, a headlong horseman in pursuit of anything that seems to glint of gold. Throughout his whole remarkable career he has evinced keen judgment and discrimination. Perhaps there is no day no better technical judge of operatic singing than Colonel J. H. Mapleson. "Do you think New Yorkers have the same readiness for Italian opera as of yore?" a Miriam man asked the Colonel the other day. "New Yorkers never outlive their taste for a good thing," replied the Colonel. "There will always be an audience here to take delight in the works of Mozart, Rossini, Meyerbeer and Bizet."

And you are going to give them all the old operas?" "Yes, and I have a genuine novelty in Giordano's new opera, *Andrea Chénier*. It was done at La Scala, in Milan, last April, and success was instantaneous. I was present at the opening performance, which was a great triumph for the youthful Giordano. We were all convinced that he was a composer of the great innate ability. I might give you a short résumé of the plot, but everybody knows the romance of Chénier's life and death. The last act is the keynote of the work. The scene is the courtyard of the prison of St. Lazare at night. Chénier is discovered in the prison's yard, sitting under a dimly-lighted writing poetry, although at daybreak he is executed. As soon as he has finished his verses—or rather declaims them—to his lover, Roucher. Soon afterward follows a scene with his love, Maddalena, who decides to take the place of another condemned prisoner, thus die with her lover on the scaffold, that they may be eternally united with him. The closing scene—the mounting of the scaffold—is conducted in the most exalted spirit of originality."

"Many of your subscribers are old supporters of your early days at the Academy?" "Yes, they have rallied round the Mapleson flag again most encouragingly. My season here is for four weeks only. I might have extended it to ten or twelve weeks, but I preferred to put my eggs in more than one basket. So I'm going to take my company on tour to Chicago, Boston, Philadelphia, and all the other big cities. My company is composed of enough artists to furnish and equip three or four ordinary operatic troupes."

"When were you last here in this country?" "About three years ago, but I had no company under contract at the time. I happen to have a son who is also a colonel—he's in the Rifles in the English army. He took an opera company through this country a few years ago, trading on the Mapleson name with very disastrous results."

"You don't consider the Academy of Music too far down town now for an opera season?" "Oh, not a bit of it. It's as easy for the people who go to opera to drive to Fourteenth Street as it were One Hundred and Fourteenth. I'm not blind to the fact that the trend of things is up town; but that does not affect places of amusement. People drive every night to Mr. Frohman's Fourth Avenue Theatre to see young Mr. Sothorn. Why shouldn't they drive to the Academy, which is only a few blocks further down town."

"Some day," said the Colonel with a twinkle in his eye, "some day when the heart of the city is at Four Hundred and Twentieth Street, I may have an opera house of my own located there."

OPENING OF THE NANCY HANKS.

At Allen's Theatre, New Brunswick, N. J., the Martinetti Tannehill Comedy company opened their season Oct. 16, presenting for the first time Frank Tannehill, Jr.'s, farce-comedy, *The Nancy Hanks*, before a light house. The play has little connection with the title, and would prove a good companion to Charley's Aunt under the name of *Chandos's Wife*, with a little of Tribby hypnotism thrown in. The capital cast developed a decidedly amusing entertainment, and the comedy stands a good chance for popular favor. The cast includes E. S. Morey, F. Harvey, Thomas Burns, Ignacio Martinetti, Frank Tannehill, Jr., Florence Gertrude Wickes, Carrie Radcliff, Hortense Deen, Louise Muldener, and Anna Boyd, each of whom scored an individual success.

THE STAGE HELPS THE CAMPAIGNERS.

The political cartoonist of the *St. Louis Republic*, with characteristic newspaper alacrity in appropriating stage ideas for campaign purposes, presented on Oct. 18, a drawing which accurately reproduced the inflatable rubber suit worn by Jerome Sikes in the second act of Ian Russell's new opera, *An American Beauty*. The idea was admirably adapted to the *Republic's* political views, and was very properly accompanied by an acknowledgment

M. J. Hostorf (the principal pupil of the late Steele Mackaye, whose papers have been placed in her hands for revision and publication) and Evelyne Hilliard, the well-known reader, in the elocutionary department.

"Besides the regular course, known as The Lyceum School of Acting, there are several attached departments, notably the operatic department, which was inaugurated by a branch in Boston, at the Hollis Street Theatre, and afterwards removed to New York, and which has been under the direction of J. Franklin Botume during the past six years. The last notable production in this department was that of *Eurydice*, given for the first time in English. The playwriting department, which has been in existence for a number of years, under the principal direction of W. T. Price, will continue. An entirely new department of stage management has been inaugurated. Eugene Wiley Presbrey will be especially interested in this.

"I would like especially to add," continued Mr. Sargent, "that we in this Academy consider our work to be on very different educational lines from that of most so-called 'Schools of Acting.' In the latter, the work is in the first (lowest) grade, educationally speaking. That is, the practice and instruction of the students is almost voluntary on their part, and the process pursued that merely of coaching, such as would exist in an amateur dramatic society.

"This Academy may be said to stand alone as a dramatic institution, in having reached a second stage, educationally speaking, that in which there is an organic system and in which students are required to pass through stated periods of technical drill. Moreover the Academy is looking forward to a third, still more advanced, educational condition of high grade university process, in which the student has some choice of studies, his elective powers being, however, under the advice of a faculty of instruction. The Academy seeks to approach this by special courses, so that students can take up special lines of work and make themselves expert in these lines if they choose. To this end what I have just spoken of in regard to departments is illustrative. We aim to be academic, and further hope to be, in the near future, more collegiate in our processes."

"To come back to practical details, the theatrical interests of the School are becoming more extended, both in production of plays, of which we have a great many new ones by distinguished authors, through the courtesy of managers and the authors themselves. The School is helped greatly by the interest and aid of graduates, now approaching the 500 mark, particularly in the recommending of talented students to the Academy, and in aiding one another, especially recent graduates, in obtaining suitable engagements. The majority of last year's students are engaged in stock companies in New York city."

AN EXAMPLE OF THE EFFECT OF PIRACY.

A letter received by A. J. Spencer, manager of In Old Kentucky, from E. L. Kineman, manager of the new White Theatre, Marion, Ind., tells a forceful story of the harm accomplished by the unbridled pirate: now at large. Manager Kineman writes: "I would gladly have given you a certainty of \$300 to open the White Theatre, Nov. 10, and was on my way to the telegraph office to accept, when I saw your paper in the windows. You cannot blame me for refusing to keep my word. They play at the Allen Theatre at 10 and 20 cents. The Allen is a small second-floor hall." The outfit pirating In Old Kentucky and using original paper is the "Wilson Theatre company, supporting Anna E. Davis." Manager Kineman says he has received a dozen letters from the Wilson crew, but refused to answer them.

ACTORS THOUGHT TO BE LYNCHERS.

A queer incident occurred on Oct. 16 at Columbus, Ga., when two members of Louis James's company, Thomas Coffin Cooke and Guy Lindsey, required masks for the ball-room scene in *Romeo and Juliet*, and entered a book-store to purchase the articles. It seems that the police were guarding a man who was in danger of being lynched; and when the actors called for masks, a constable in the store wanted to arrest them as would-be lynchers. The constable accompanied the players to the theatre and was there satisfied of their innocence.

A JUVENILE OPERA PROJECT.

Mrs. A. Wade, who assisted in forming the famous Haverly's Juvenile Pinafore Company in 1878, is instrumental in organizing a company of children and midlets, over sixteen years of age, to present a Chinese opera written for them by Samuel E. Speck. The little players creditably rendered selections from the new opera at the Gaiety Theatre in this city last Thursday in the presence of managers and critics.

AN ASSESSMENT CANCELED.

The members of the Spurgeon Choir, who were compelled to give bonds for duty upon their musical instruments when landing a few weeks ago, have been advised by the Assistant Secretary of the Treasury that the instruments will be admitted duty free.

TO REAPPEAR IN OPERA.

Fanny Rice, who this week begins her tour in At the French Ball, will later in the season produce *By Order of the King*, a new comic opera, book by the Paultons, authors of *Emilie*, and

to tread the light fantastic to the heart's content.

Mr. Hammerstein thinks the tightly balls will prove a very attractive feature and as the idea is new it will probably be successful.

The new order of things will go into effect on Nov. 2. The Hanlons and Louise Beaudet will be the star features of the vaudeville bill.

DANIEL FROHMAN AND THE A. S. OF A.

In response to Wright Huntington's request for an expression of his views concerning the Actors' Society of America, Daniel Frohman wrote, on Oct. 17:

In answer to your letter I beg to state that my sympathies are most heartily in favor of an organization whose aim is the betterment of the business conditions which affect the actor. Dramatic enterprises have become so large, as well as far-reaching in their magnitude, that only through correct business methods can managers seek to forward their own interests; and as these interests are so entirely dependent upon performers, I look with great favor upon your plan of action. I am sure that all reputable managers would cordially endorse the aims of your society in that respect. Where managers are compelled, by the great extent of our country, to send companies into remote districts it is well to have the assurance that the members composing the organization are trustworthy and reliable, and this, I believe, is the object which your organization proposes to establish.

VAN BIENE'S DOUBLE LOCKED UP.

Auguste Van Biene, the distinguished actor-musician who presents his great English success, *The Broken Melody*, at the American Theatre, next month, recently enjoyed a novel experience at Liverpool. A man representing himself as Van Biene had gone about among musicians and others in that city, raising cash upon numerous checks for small amounts, all of which proved worthless. The man was everywhere recognized as the famous cellist he pretended to be, and it was not until he was arrested that the deception was made apparent. Van Biene attended the trial and, while amazed at the man's resemblance to himself, had the satisfaction of seeing the impostor committed for two years at hard labor.

ACTOR SUES BASEBALL MANAGER.

Frank Lane brought suit for \$25,000, on Oct. 15, against Andrew Freedman, president of the New York Baseball Club, for alleged defamation of character. Freedman missed a \$200 diamond and pearl pin while in the Fifth Avenue Hotel with Lane, Frank McKee and Teddy Foley, and asserted that the pin had been stolen, and is said to have implied that either Lane or Foley had taken it. The men named insisted upon being searched, and Lane brought suit.

MAURICE GRAU TO CONTROL THE OPERA.

The death of Henry E. Abbey will leave Maurice Grau in control of the season of opera at the Metropolitan Opera House. Mr. Grau has engaged artists for the coming term, and has practically directed the opera interests of the firm of Abbey, Schoeffel and Grau for some time past. All plans and contracts will be faithfully carried out.

PIRATING THE PRISONER OF ZENDA.

Another pirate crew has been discovered in the Moore-Livingstone company, who are operating in the West, and are announcing *The Prisoner of Zend*. Some of *The Prisoner of Zend* printing has been stolen or obtained in collusion with some Western bill poster. Daniel Frohman has taken steps to prevent the company from continuing this piracy.

A REVIVAL OF MOSE.

The first of the local plays, Chanfrau's *Mose*, is to be revived at the benefit of the Volunteer Fireman's Home at the Academy of Music in this city on Thursday, Nov. 5. The affair will be under the auspices of a committee selected in equal numbers from the Volunteer, the Veteran and the Exempt Associations. One hundred professionals will appear in the fire scene.

THE SPLIT AMONG THE MUSICIANS.

Under direction of the American Federation of Labor, a convention was begun at Indianapolis, Oct. 19, for the purpose of organizing a national union of musicians, the result of dissatisfaction in the National League of Musicians. Forty local unions are expected to renounce the League and to join the Federation.

EDITH TOTTEN'S SUIT.

Edith Totten's mother is the direct heir of the brothers McCusker, who died suddenly in Mobile, Ala., leaving an estate that includes some of the best property of that city. Miss Totten has instructed Lawyer Peter C. De Wolfe to secure the services of Messrs. Clark and Clark, of Mobile, to push her claims to the estate.

SALE OF THE GREAT NORTHWEST.

A sheriff's sale of the scenery and properties of The Great Northwest took place on Oct. 16, under an execution for \$79 against Miner, Winslow and Wilson in favor of the H. C. Miner Lithographing Company. Right, title and interest of Miner, Winslow and Wilson in the play was also disposed of. The sale realized \$95.

William Gillette, in Secret Service, has given not only the greatest achievement of his life as a playwright, but the most artistic success of his work as an actor. His performance of the imperturbable, resourceful Union spy is brilliant impersonation, amply proving that quiet, dignified portrayal is capable of stronger effect than are the more boisterous blustering heroes of conventional actors and stereotype plays.

J. J. Corbett opened in Glens Falls on Oct. Charles H. Day is writing some clever professional reminiscences for the New Haven *Sunday Union*.

The Brooklyn Aldermen decided, Oct. 12, increase from \$150 to \$500 the annual theatrical license for houses seating over 750 persons.

The St. Louis Elks decorated the graves of John A. Cockerill and John W. Norton, Oct. 1.

Joseph Crowell has resumed her former position in The New County Fair.

Joe Cawthon has scored a success as Kill in Kill in Corinne's

Invitations are issued by Mrs. F. K. Kelly, of the and John Ignatius

A special matinee of the Herald Square remembrance of Corinne will be presented at the Smith and Herma Emmett C. King last Thursday and at the Théâtre Française

Colonel T. Alls chairman of the Masonic Veteran held in this city of

The auction sale of B. P. O. Lodge of Nov. 1 at the lodge

John Henry Ma management of Pudd'nhead Wilson, says: "I rumor that Theodore Hamilton, who is engaged to play the title role, has proved unsatisfactory is untrue. Mr. Hamilton is perfectly satisfactory to the management. Pudd'nhead Wilson opens on Nov. 2."

The Detroit *Tribune* waxes eulogistic about Edgar L. Davenport's cocktail scene in *The* oughbred.

W. W. Wilkins, manager for Alexander S. vini, last week received letters from Mrs. S. vini conveying the news that there is no improvement in her husband's condition, and that his recovery is despaired of.

A correspondent writes that Margaret D now connected with the Girard Avenue Theatre at Philadelphia, is destined to make her mark in the profession. Miss Dale studied acting with George Holland, and in the four years that has been on the stage her artistic progress has been rapid and pronounced.

Mrs. Thomas Whiffen and Ferdinand Gochalk, who have been playing lately with Empire Theatre stock company, will return to the Lyceum Theatre stock when that company resumes its Winter season here in November.

Mary Penfield arrived on the *Teutonic*, Oct after a delightful sojourn in London, where met many of the prominent English theatrical folk. She is indebted to Bronson Howard numerous letters of introduction.

Harry Dickeson, the comic opera comedian, now the principal comedian with The De la company.

The Crescen tended the people's Theatre with the theatre with After the performance to Eugene We

The White S Robert and Joseph business in Baltimore, Collier, Lodish Hudson, Thon Charles Webst

H Stuart R on complaint of a charge of gr charged by Special Session

Hattie Nevill Baltimore, Oct Robert Drou Incog, and in the most successful Philadelphia.

Charles Cart Shore Acres.

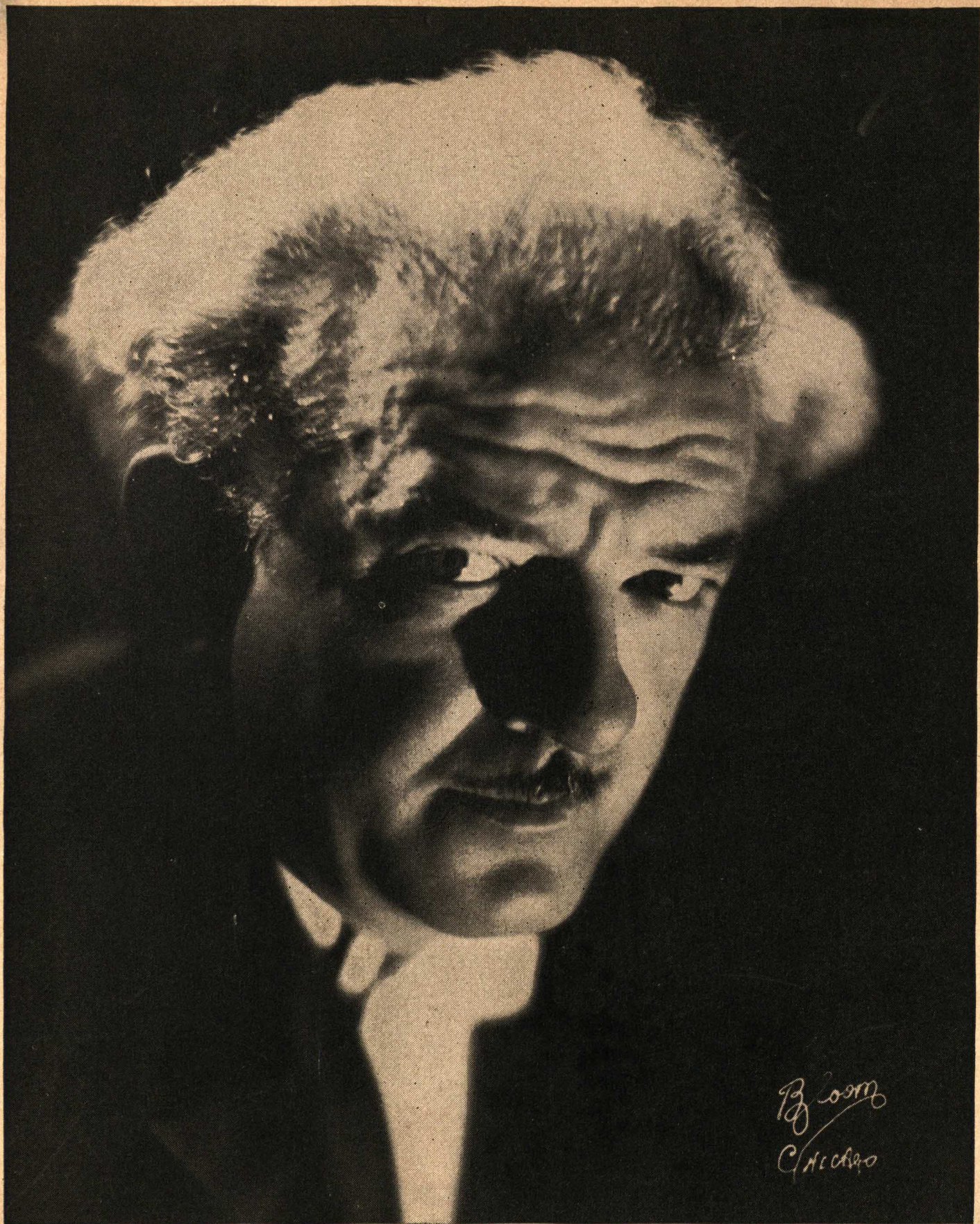
Robert Neil, acting in New turn to the stage heavy role in T

Hermina Av will star in A John E. Parkes with F. M. Will

Henry S. Alw will go in advance of Olga Nethersole.

The tour of A. G. Delamater's *In Greater* York will begin at Philadelphia on Nov. 16.

Manager Harry Moore reports that Moore Castner's *Uncle Tom's Cabin* is playing all things on time even though it went through Wieting Opera House fire, at Syracuse, Sep



B. Loom
C. Nichols

BLACKSTONE

1937



LEW DOCKSTADER.

Margaret Mordaunt	Jessaline Rogers
Nanette Loduc	Lillian Bayer
Mrs. Kirkland	Laura Almosino
Aunt Sarah Tempest	Julian Blanc
Jailer	John Hewitt
Charles	Thomas Farrington
Officer Moylan	Thomas O'Hearn
Judge Grier	John Ravold
Dee Kirkland	Paul Scott
Commodore White	Frank E. Jamison
Captain Chris Weber	Thomas Reynolds
Gussy Love	Bert Lytell
Stanton Mordaunt	Robert Cummings
Captain George Tempest	Maurice Freeman

The American Theatre Stock company is fast becoming responsible for a goodly number of original productions, and the company may congratulate itself upon the fact that none of them run more than a week. To be seen in and to play in any such melodrama as that produced by this company last week requires undoubted courage and an unlimited amount of self confidence; for Home and Honor could hardly be much worse, no matter to what class of an audience presented. The author introduces a couple who have been married for some months, and who are living in London apparently in a happy frame of mind until the husband informs a friend who has dropped in upon him that his wife is really not his wife at all, and that he is on the point of casting her off. The friend, who is a captain in the United States Navy, "spouts" some praiseworthy lines to the effect that his host is a scoundrel and forthwith proceeds to "lay him out." In the second act the author takes a jump to New York—the whole play is in jumps—where the wife has married the naval captain after learning from her husband and through the discovery of an old marriage certificate that she was his wife "in name only," he having a living wife in Australia. Of course the old husband turns up at the proper time and claims her as his own, telling her that his former wife had died before he had cast her off. Driven to despair the distracted woman enters the room of her persecutor during a thunder storm, the scene, by the way, being at the Manhattan Beach Hotel, and shoots him. The Captain has in the meanwhile gone on a cruise, but learning that his wife is under arrest, he speedily comes home and meets her in prison. The last scene shows the police court, where the inevitable happy ending is brought about. A French woman who had been the maid of the heroine in the first part of the play, and who has married a German naval officer, is about to testify in favor of the villain when she is put under arrest by a detective, who has ambled through the play in the guise of an English dude. At the final and crucial moment the wounded man enters the court room and tells the judge that he had driven the accused to despair, and that she was justified in committing the deed, and with much good nature he immediately commits suicide with a revolver. How he got to the court from the hospital and how he came by the revolver the author does not explain.

Maurice Freeman was the captain, and he made the most of the role. Jessaline Rodgers acted the part of the wronged woman with the proper amount of emotion. Robert Cummings was seen to advantage as the villainous persecutor. Lillian Bayer played the part of the French adventuress capably. Thomas Reynolds was, as usual, amusing in the part of Captain Chris Weber, of the Germany Navy. Laura Almosino and Julia Blanc were good in two character parts. Paul Scott was pleasing as Dee Kirkland, the brother of the heroine. Frank E. Jamison, John Ravold, and Bert Lytell acted

a scene in a Western camp where a game of cards is being played between one of the brothers and two outlaws who endeavor to stack the pack. The two brothers have been persecuted for some time past by this same band, and they are warned to leave the town. The gang attempt to lynch Dr. Samuels, the stepfather of the two boys, and to burn their old home. Finally the brothers enter just as the old man is swinging in mid-air and disperse the crowd. From one deed to another they are driven to the point of desperation, and in the last act Jesse meets with his death and Frank surrenders himself up to the Governor of the State. The whole play is fraught with impossible deeds of daring on the part of the boys, and the many scenes are filled with "gun play."

George Kilint and E. M. Crane, the former being the proprietor of the piece, were sufficiently lively as the two heroes. Ogle Stanton, W. E. Betts, Jessie Stevens, J. H. Lorenzen, W. E. Betts, Anson Varney, Harry L. Baker, Phillip Hardy, Alma Hearn, Eva Lewis, and Louise Bernero furnish support.

Next week, *The Convict's Daughter*.

At Other Playhouses.

BELASCO.—Blanche Bates in *The Darling of the Gods* continues.

CASINO.—A Chinese Honeymoon nears its three hundredth performance.

PRINCESS.—Louis Mann in *The Consul* begins his last week.

MANHATTAN.—Mrs. Fiske in *Mary of Magdala* enters upon the last month. An extra matinee on Wednesday will be given to accommodate special demands. Mary Shaw will be seen in *Ghosts* at Tuesday and Thursday matinees, and on Friday afternoon Arnold Dolmetsch will give his final concert of old music, assisted by Mrs. Elodie Dolmetsch and Mabel Johnston.

BIJOU.—*The Bird in the Cage* is the play.

GARDEN.—If I Were King, E. H. Sothern's success, meets with favor. An extra matinee of *Hamlet* to-day (Tuesday).

NEW YORK.—When Johnny Comes Marching Home nears its close.

WALLACK'S.—The Sultan of Sulu still pleases.

CRITERION.—Julia Marlowe enters upon her last two weeks in *The Cavalier*, and *The Little Princess* still entertains.

VICTORIA.—*The Eternal City*, with Viola Allen, enters upon the last fortnight.

MAJESTIC.—The Wizard of Oz still draws large audiences.

DALY'S.—Jerome Sykes and *The Billionaire* are still the attraction.

FOURTEENTH STREET.—Robert Hilliard in *Jim Bludso* enters upon the final week of his engagement.

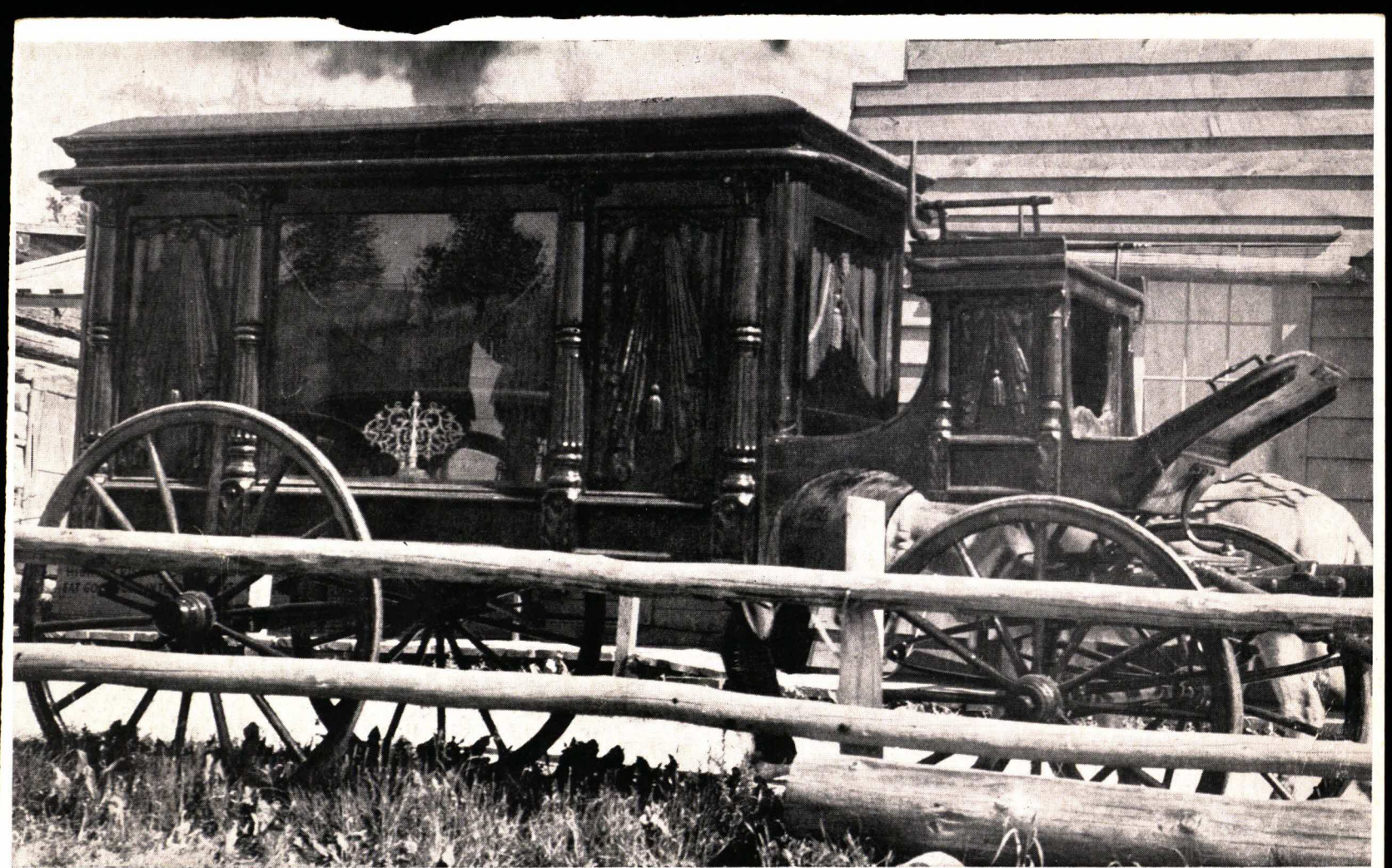
KNICKERBOCKER.—The spectacular "show," Mr. Blue Beard, is the bill.

GARRICK.—Annie Russell pleases in *Mice and Men*.

BROADWAY.—*The Silver Slipper* continues a successful run.

HERALD SQUARE.—Mr. Pickwick, with De Wolf Hopper, maintains its popularity.

NEW SAVOY.—In *The Girl with the Green Eyes*, Bloodgood is the

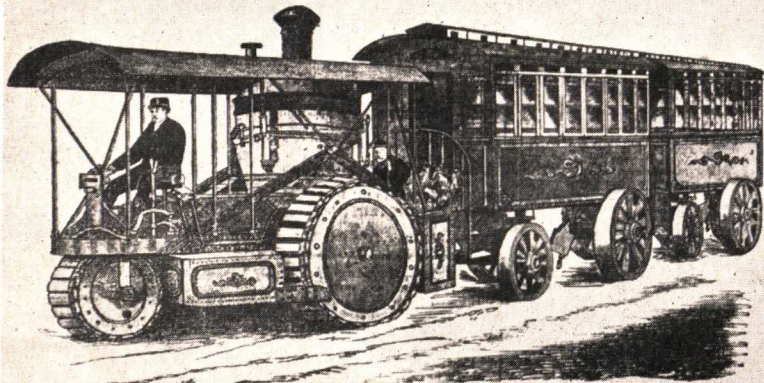


BY BRITISH COLONIAL and Victoria Chronicle.

BRITISH COLUMBIA, THURSDAY MORNING, MARCH 23, 1871.

New Advertisements.

STEAM TO CARIBOO!



The British Columbia

GENERAL TRANSPORTATION COMPANY

Will place Four of THOMSON'S PATENT ROAD STEAMERS on the route between Yale and Barkerville in the First Week in April, and will be prepared to enter into Contracts for the conveyance of Freight from Yale to Soda Creek in EIGHT DAYS. Through Contracts will be made as soon as the condition of the road above Quesnelmouth permits.

Rates of Passage will be advertised in due time.

BARNARD & BEEDY, Managers.

Advertisement at Barkerville, British Columbia, published at New Westminster, in strict compliance with the provisions of the Public Health Act, 1871, and the regulations thereunder. Printed and Published by J. H. BARNARD, at the "British Columbia" Office, No. 10, Water Street, Victoria, B. C.





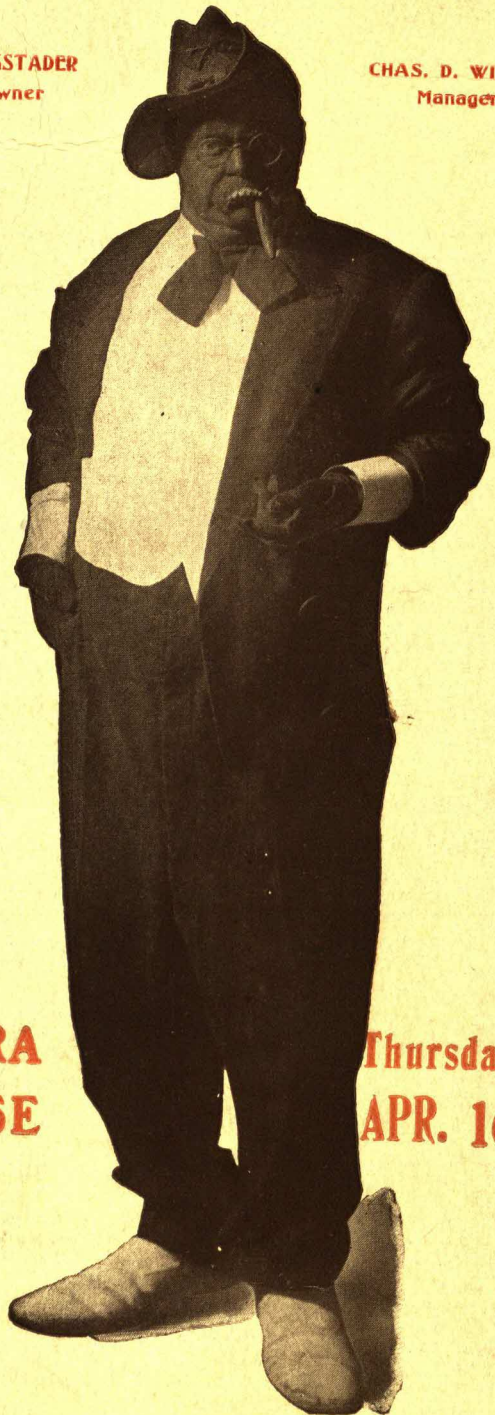
LEW DOCKSTADER,

as he appears in vaudeville when giving his inimitable impersonation of a colored gentleman lecturing on politics and topics of the day. Mr. Dockstader has been having a prosperous tour through the West.

LEW DOCKSTADER

LEW DOCKSTADER
Sole Owner

CHAS. D. WILSON
Manager



**OPERA
HOUSE**

**Thursday,
APR. 16**

"THE MAN OF THE HOUR."

David, John and Paula; mother and three sisters. Burial at Forest Lawn Memorial Park, Los Angeles.

GLEASON—Ernest L. (Fat), 52, veteran concessionaire, January 19 in Veterans' Hospital, Salt Lake City. Gleason had been with Frank Burke, Yellowstone and Midwest shows. Survived by two brothers, Faye and C. E. Gleason, Pres-

The Great Nicola

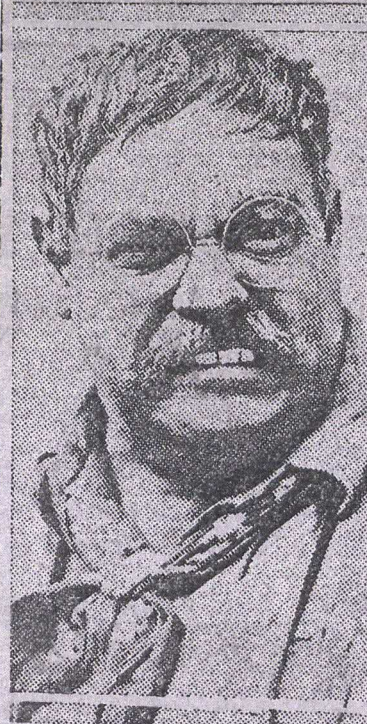
William M. Nicol, 63, internationally known magician, died at his home in Monmouth, Ill., February 1. Known as the Great Nicola, he was regarded as the dean of American magicians, and at one time was the highest salaried magician in American vaudeville.

He started in the profession in Paris during the Exposition in 1900, and from there made tours that eventually took him and his company to virtually every country in the world. Nicol lost two carloads of equipment and scenery when the British steamship Sirdhana, on which he and his company were sailing from Singapore to Honolulu, was sunk in a mine field off the Malayan port in 1939.

He later rebuilt some of his apparatus and spent much time giving shows for service personnel and army hospital patients during the war.

He leaves his widow, Marion Eddings, long his chief stage assistant; a brother, Charles A., also a noted magician, and a sister, Mrs. Maud Holt, New York.

Dockstader as "Col. Roosevelt"



Lew Dockstader, in his portrayal of Col. Theodore Roosevelt, in his famous vaudeville skit "The Single Act." Much of the noted minstrel's fame resulted from this act.

DOCKSTADER, OF MINSTREL FAME, DIES

NEW YORK, Oct. 27.—Lew Dockstader, one of the most famous American minstrels of a generation ago, who carried his popularity into vaudeville in recent years, died early Sunday at the home of his daughter, Mrs. Warren Palmer, where he has been confined to his bed for the last three months with a bone tumor.

Two weeks ago reports reached his theatrical friends that his illness had become critical but his daughter and his physician still held hopes of his ultimate recovery and return to the stage. His illness resulted, at least in part, from a fall he sustained in January, 1923, at New Brunswick, N. J., one night as he was returning to his hotel from his performance at a theater. At first it was believed he had received merely a shock and strain, but he was never able to resume his work on the stage and last Summer he became incapacitated. His daughter and a grandson are the only near relatives surviving. His wife died five years ago.

Lew Dockstader was born Aug. 7, 1856, at Hartford, Conn., his name then being George Alfred Clapp. His talent for the minstrel's life showed itself in childhood. He confined his efforts for several years to an amateur minstrel band that brought him no more than local fame.

In 1873 he made his start as a professional, joining the Earl Emmett and Wilde Morgan organization. Experience followed with several traveling companies, and later he formed a partnership with Charles Dockstader. When Charles Dockstader died, the former George Clapp took the name of Lew Dockstader and became sole owner of the troupe. The property did not prove of great value, and the troupe was forced to disband.

Then Dockstader entered vaudeville and remained on the circuit until 1898.

Throughout his career of more than 50 years as an actor, Dockstader made countless friends all over the United States.

The funeral services will be held at noon Tuesday in All Angels' Church in West Eightieth Street. Burial will be in Kensico cemetery.



GEORGE PRIMROSE

Who is leaving for a long vaudeville tour in the West, including the Coast.

**DOCKSTADER BROUGHT
OWN COMPANY TO OLD
SHOWHOUSE HERE.**

Death of Lew Dockstader, famous minstrel and black-face comedian at the home of his daughter, Mrs. Warren Palmer, in New York, Sunday, will recall his appearance at the old Greenwall Theater, Third and Commerce Streets, about 15 years ago in his own minstrel show. However, in recent years, he has appeared in a vaudeville skit at the Majestic Theater.

**Dockstader, Famed as
Minstrel, Seriously Ill**



Lew Dockstader, 66 years old, last of the famous old minstrels, is seriously ill at the home of his daughter in New York City, suffering from tumor.

BILLY WEST

Billy West, 83, oldtime minstrel man, died recently in Buffalo. He appeared in concert halls, vaude-

ville houses before the age of 10. With George E. Primrose, he trouped in a top softshoe dance turn known as Primrose & West. They subsequently toured for years with the Primrose & West Minstrels.

West also teamed with his wife, Beulah Benton, in an act billed as Benton & West. It was a prominent turn when the two-a-day was in vogue. She died in 1941. More recently, West worked as a doorman at a downtown Buffalo film theatre.

There are no survivors.

18

George A. Dean

Al. G. Field Minstrels
En-Route

STAGE HANDS

TO BE A STAGE HAND, YOU MUST BE A MIND READER, HAVE SECOND SIGHT AND A SUNNY DISPOSITION. YOU MUST KNOW WHAT PROPS ARE WANTED WITHOUT GETTING A PROP LIST. BE ABLE TO SPEAK LINES AND PLAY BITS IN ACTS. MUST BE ABLE TO ANSWER ALL KINDS OF QUESTIONS REGARDING THE TOWN AND AUDIENCE. BESIDES REGULAR WORK ON THE STAGE, IT'S A GREAT PROFESSION FOR ANY ONE WHO DOES NOT WANT TO WORK HARD TO KEEP AWAY FROM.



MOSLAH TEMPLE

Presents

T H E G R E A T

M A S T O D O N M I N S T R E L S

*Featuring the Greatest Galaxy
of Famous Blackface Artists
Ever Assembled in the Southland---
Cradle of Old Time Minstrel Shows*

WILL ROGERS MEMORIAL

AUDITORIUM

FORT WORTH, TEXAS

Friday, February 23, 1940
Saturday, February 24, 1940





Compliments of

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T H E G R E A T MASTODON MINSTRELS

*Presented for Your Entertainment
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THE Great Mastodon Minstrels is a new enterprise for Moslah Temple, but in the entertainment field it is as old as the American theatre.

For "blackface minstrels" are the one form of theatrical entertainment that is peculiarly and characteristically American. And in the days before the turn of the century, when there were neither movies nor radio, the coming of "the minstrel show" was a red-letter day in the community life of every American town and city.

To those of us who are in the "fatal forties," possibly the fondest memories of our youth are intermingled with the names of Al G. Fields, Lew Dockstader, Honeyboy Evans and other blackface artists of the period. And to some of us, at least, the evolution of modern entertainment created a nostalgic void when it eliminated the old-time minstrel show.

It is hard to realize that an entire generation has grown up since the World War, that has never seen a real, genuine minstrel show in its glamorous entirety. And it is for these younger folks—as well as for the old-timers—that Moslah Temple has revived and recreated a mammoth minstrel show that in production, talent, music and fun will compare most favorably with the greatest minstrels of the last century.

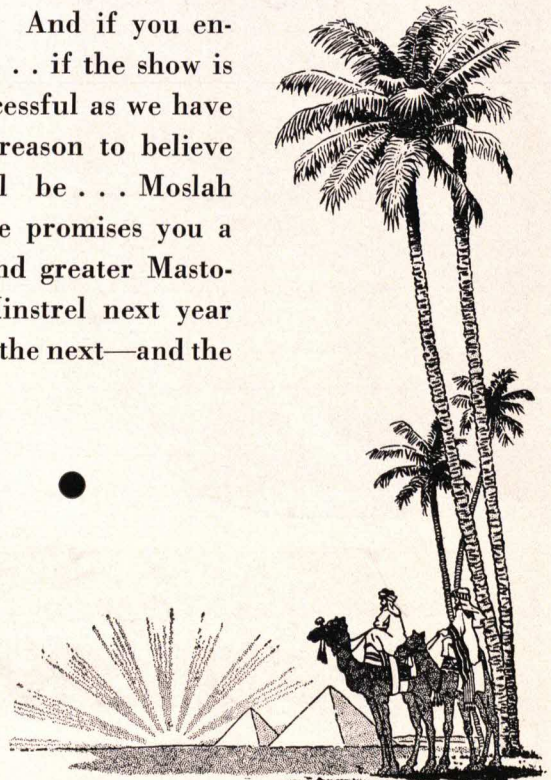
No amateur production is this! On the contrary the Mastodon Minstrel show more than lives up to the claim that it is "the greatest galaxy of professional blackface artists ever assembled in the Southland." Written, staged and produced by Gene Arnold, famous "middle

man" of the Greater Sinclair Minstrels . . . featuring the blackface comedy of Bert, John and Jim Swor — Slo 'n Ezy — Little Willie . . . presenting the songs and music of the Bel-Canto Quartette, the Moslah Temple Band, Quartette and Chanters . . . it is indeed "entertainment at its best."

And so at the Mastodon Minstrels the old-timers will re-live again the scenes of youthful memories; and the younger generation will see—many for the first time—one form of entertainment that made the Gay Nineties gay!

It is the hope of Moslah Temple that you who attend the Mastodon Minstrels will enjoy seeing and hearing them as much as we have enjoyed presenting the show for you.

Your presence here tonight is evidence of your interest in minstrel shows. And if you enjoy it . . . if the show is as successful as we have every reason to believe it will be . . . Moslah Temple promises you a new and greater Mastodon Minstrel next year—and the next—and the next!



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GENE ARNOLD

*Writer and Producer of
the Mastodon Minstrels*

GENE ARNOLD was born in Newton, Jasper County, Illinois. His mother came from Kentucky, his father from Virginia. He attended the Chicago Musical College as a voice student, following which he went on the stage, where for ten years he worked in musical comedy with Montgomery and Stone and other famous stars. His singing voice, however, was so small that he had difficulty in "reaching" the back rows so he became a stage director. He was with the original "Merry Widow" company, "The Red Mill," "Mlle. Modiste," "Adele" and other Broadway productions.

He entered radio in 1928 and strangely, the microphone was kind to a small, soft voice like his. He immediately formed the "Three Man Minstrel" with his singing mates, "Chuck and Ray." This feature later became the "Weiner Minstrel" and then, being sold to the Sinclair Refining Company, it remained on the air six years as the "Greater Sinclair Minstrels" with Gene as "The Middleman."

On the occasion of the 300th performance of the Greater Sinclair Minstrel, Gene received many telegrams from famous radio stars. One from Charles Winninger, then "Captain Henry" of the Show Boat, which said: "Howdy, Gene, only the 300th? Jimminetty, that's only the beginnin', only the beginnin'." Amos an' Andy wired: "The Mystic Knights of the Sea asked us to congratulate you on your 300th performance of the minstrels. The Kingfish wishes to say he's gotta big deal on foh you an' you kin git in on de ground floor."



Gene Arnold

Gene Arnold has written about 25 popular songs and fifty hymns. His most popular ballad was "The Little Old Church in the Valley," his best liked hymn, "When Jesus Beckons Me Home."

Gene came to Fort Worth June 24, 1939, and is now a Texan with no desire to return to Chicago. He appears four times weekly with his program "Fifteen Minutes With You" for Texas Electric Service Company over KGKO. While in Chicago, he worked on the following NBC Network programs: Greater Sinclair Minstrels—writer, interlocutor, singer. Carnation Contented Hour—narrator. Crazy Water Crystals—reader, selling. Beautiful Thoughts (Montgomery Ward)—reader, singer. Fitch Shampoo—reader, selling.

He resides at 1501 W. 7th Street, Fort Worth. Hobbies: fishing and hunting. Height 5 ft. 11 in. Weight 175. Hair, considerably shot with silver.



PROGRAM

MASTODON MINSTRELS

Written, Staged and Produced by Gene Arnold

Musical Numbers
Ed Lally, Conductor

Howard Carraway,
Announcer

FIRST PART

Music (From the orchestra pit).....	Moslah Temple Band Frank Dinkins, Director
Swanee River (Musical Prologue).....	Quartet and Chanters
Grand Opening Chorus.....	Entire Company
Now's the Time to Fall In Love (Song and Dance).....	Jim Swor
All God's Chillun Got Rhythm (With Ensemble Response).....	Bunny Biggs
God Bless America.....	Bel Canto Quartet
Mine All Mine.....	"Little Willie," Ben McClesky
Nobody.....	Harry Levan
Fit as a Fiddle (Song and Dance).....	John Swor
Silver Threads Among the Gold.....	Larry Sheridan
Specialty.....	Bert Swor
He Was a Soldier Too.....	Gene Arnold
Old Black Joe.....	Swor Brothers
Grand Finale.....	Entire Company

SECOND PART

Moslah Chanters.....	"On Their Own" J. Oscar Webster, Director
Little Willie and Uncle Ed.....	"The Hunter and the Coon"
Bert Swor.....	"Debunking the New Deal"
Larry Sheridan.....	"The Songs People Love to Hear"
Slo 'n Ezy.....	"Mirth, Mud and Melody"
Bel Canto Quartet.....	"Four Fellows Who Sing"
Jim and John Swor.....	In Their Famous Poker Game "Nuf Sed"
Gene Arnold.....	"Words and Music"
Ed Lally's Orchestra.....	Restful Rhythm
Bert Swor.....	"Specialty"
Grand Finale.....	Entire Company





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An Autobiography of BERT SWOR

By Himself

I WAS born and raised in Texas. Started my theatrical career at the age of sixteen by joining a medicine show. That engagement lasted until I started taking the medicine. I was forced to go home until I was well enough to start out again.

My next engagement was at the Standard Theatre in Fort Worth. I was there four years. That really was a great experience; I played every character, from the Silver King to the Old Hag in *The Two Orphans*.

I remember, as a boy of eight, seeing my first Minstrel Show. My father was one of the end men. It was a school entertainment and I experienced a thrill that will last a lifetime. When I saw that circle of men with cork on their faces, at that early age I made up my mind that some day I, too, would be a minstrel comedian. My ambition was realized when Brother John and I were engaged for Haveleys Minstrels. We were considered the best dancers on tour, and while playing Philadelphia the manager from the original Wizard of Oz Company (playing at the Majestic Theatre in New York at that time) engaged us to play Montgomery and Stone's part. John played the Tin Man; I played the Scare Crow. That was hard work and hard dancing, as Montgomery and Stone were the tops. After this engagement I played Sherlock Holmes in the Red Mill.

With all the glamour of wonderful productions I still had the minstrel urge. I will never



Jim and John Swor

forget the thrill I got while with the Red Mill when the stage manager told me Al G. Field was sitting in the box. After the show he called on me in my dressing room. Before he left I signed as principal comedian with the greatest minstrel organization of the American theatre. It was from him I got my minstrel training; he was truly a great showman.

My vaudeville engagement took me out to California. I was engaged by Warner Bros. to enter the pictures; I made short subjects. Later on I made two feature pictures with the late Charles Mack; then was engaged by Mack Sennett.

I left Hollywood to play the principal part in Earl Carroll Vanities. After my second season, I joined the late Alice Brady Co. (*Brass Ankles*).

The minstrel urge called again. I signed with the National Broadcasting Co. to appear on a minstrel program for the air.

Here I am back where I started from, Fort Worth, and hope to be telling jokes as long as the air holds out.

"Little Willie" and "Uncle Ed"

THE team "Little Willie and Uncle Ed" was created in 1933, a quarter-hour radio feature primarily for children numbering its listeners in the multiple thousands, youngsters of three to oldsters in the nineties. Their birthday book contains names and ages of children and grown-ups from six states, totaling well above the ten thousand mark. In addition to nearly 1,200 air shows, the boys have made hundreds of personal appearances from the smallest of P.-T. A. school entertainments to a group of six thousand at the Dallas-Oak Cliff Annual Picnic. The charm and longevity of their radio show lies in the naturalness. The troubles and happiness of the small boy are covered in complete detail from day to day and strangely enough, the boys use no script in presenting their daily stint of nonsensical chatter and song.

Ben McCleskey, who plays the part of that mischievous 13-year-old colored scamp, "Little Willie Botts," and also, the character of "Cousin Ben," was born in Cleburne, Texas, in 1905, attended grade school in Cleburne, high school in Fort Worth and Dallas, and Southern Methodist University for three years. Succumbing to the wiles of the love-bug in 1926, he has been happily married to his beautiful blond wife since that year and is rearing two typical young Americans, a girl and a boy. "Little Willie" remembers his first black-face entertainment as a sensational back porch show with mother's choice linen sheet as the curtain, admission, two cents. In high school, he patterned his high-pitched negro dialect after one of the old masters, "Lasses" White, in numerous minstrels and has retained the small-boy style of talk for the radio shows heard each afternoon over KGKO. "Little Willie" has been featured on the Melba Kiddie Club in Dallas every Saturday since May, 1931, which speaks well for the popularity of the character.

"Uncle Ed" is played by Ed Bryant, native of Mesquite, Texas, who attended grammar school in Mesquite and Dallas, and high school at Dallas Tech. "Uncle Ed" and "Little Willie" were schoolmates and later worked in separate radio shows on the same station before teaming together in 1933. Bryant is married and has a great deal of pride in a boy, nearing the ripe old age of one year.

Both "Little Willie" and "Uncle Ed" are staff members of KGKO's Dallas Studios. Ben (Little Willie) McCleskey is continuity editor and publicity director for the Lone Star Chain and Ed (Uncle Ed) Bryant is staff salesman in the commercial department.

The radio skit seems destined for many more years of popularity, as "Little Willie" says—"We gits a bran' new crop of chilluns every single year."

LARRY SHERIDAN

LARRY SHERIDAN, Irish tenor and master of ceremonies, is featured as a singer of popular songs in the Great Mastodon Minstrels.

Larry for two years was on the Fred Allen show, "Town Hall Tonight," and has been with the orchestras of Wayne King, Coon and Saunders, and Griff Williams. He was soloist for a year with Radio Station KGKO.



SLO 'N EZY

TEAM organized in Dallas, Texas, on WFAA as Catfish and Skillet, 1932. First experience as a team was advertising Bluebonnet and Sunny Texas Flour. Completed thirteen weeks contract, renewed for thirteen weeks—and Bluebonnet had enough.

After a five weeks layoff, returned to the air over WFAA and Texas Quality Network on a co-operative sponsored show for Cameron Lumber Company of Waco, Texas, manufacturers of Ideal Built-In Furniture. The other sponsors were Libby Owens Ford Glass Company, Flintcoat Roofing Company, and The Masonite Corporation. This show was on the air daily for two and one-half years. For a part of the time that this show was going, Slo 'n Ezy were doing a daily fifteen minute minstrel show from WFAA, on Texas Quality Network, for Hicks Tire and Rubber Company, makers of Star Tires. This sponsorship lasted for two thirteen-week contracts.

On the expiration of the Ideal show, we took a three weeks' layoff and vacation and moved over to KRLD, the CBS representative, for Pabst Blue Ribbon Beer.

Our next move was Chicago, where we worked on the National Barn Dance for WLS. We were also on the after-show of Poetic Melodies, WBBM, with Jack Fulton and Franklin McCormick. Following that we did a little hitch at WGN; a minstrel show with Tiny Stowe for Consolidated Drug Company; and a guest shot or two with Ben Bernie on the American Can Show. After these short contracts, we went back to WLS, and then did a Canadian tour, which literally froze us out, so we decided to come back to Sunny Dallas. After one week layoff, we went to work sustaining on KGKO, NBC Blue outlet. After a few weeks we were sponsored by the Interstate Cotton Oil Company, makers of Mrs. Tucker's Shortening and Meadowlake Oleomargarine, on WFAA, Dallas. We have just completed a one-year contract for Meadowlake, and are now sustaining on WFAA Early Birds.



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